IN THIS ISSUE: **ITALIAN PIANO MUSIC, PAST AND PRESENT .... By Verna Arvey**

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, JUNE 2, 1934

Price 15 Cents

ROSA PONSELLE

Between Weekly Broadcasts for the Chesterfield Hour Over WABC Is Concluding Her Concert Season

FOUR SOLOISTS AT ANN ARBOR, MICH.,
for the recent May Festival. Left to right, Paul Althouse, Jeannette Vreeland, Coe Glade and Chase Baromeo.

MISCHA LEVITZKI,
a soloist at the Ann Arbor (Mich.) May Festival this year, on the steps of the Michigan Union.

GÖTA LJUNGBERG
completed her American season with a song recital over WEAF on May 23 and sailed at midnight on the SS. Hamburg. She has signed a contract with NBC Artists Service and will appear next season under its exclusive management. This summer she sings in Berlin, Vienna, Danzig and Zoppot ending with a tour of Sweden. Mme. Ljungberg returns to America in October for a concert tour, frequent appearances in radio over the NBC network and with the Metropolitan Opera.

DR. JOHN FINLEY WILLIAMSON,
conductor of the Westminster Choir, which is to hold its annual Talbott Festival on June 7, 8 and 9 in Princeton, N. J., headquarters of the choir. June 8 a performance of the Bach B minor Mass is scheduled and the following evening 3,000 voices are to be heard in a festival choral concert to which many of the alumni will bring their local choirs to participate with the Westminster Choir School choruses.

DINING ON THE DEEP.
At the left (the picture was taken aboard the SS. Ile de France) are Ganna Walska and Arturo Toscanini, the cantatrice smiling, the conductor confidential. What is he whispering?

BERNARD GABRIEL,
pianist, fulfilled a reëngagement before the Cultural Circle at the Hotel Astor, New York on May 7. He is heard over WOR Saturday afternoons, and on Sunday mornings plays for the Humanist Society in Steinway Hall, New York. Mr. Gabriel's New York recitals this season included two at The Barbizon, one at Aeolian Hall, and one at the New School for Social Research. He also has appeared before numerous clubs and schools and in a course of twelve lectures.

MAX LEVY,
baritone, recently returned from Germany, where he studied singing and vocal instruction. He has opened a studio in Detroit, Mich., and is actively engaged in preparing young artists for concert and opera.

NEVADA VAN DER VEER,
contralto, who is to become instructor of voice at the Cleveland, O., Institute of Music on September 14, will continue fulfilling concert and oratorio engagements as heretofore. Her recent appearances include a tenth successive engagement with the Boston Symphony Orchestra (Beethoven's ninth symphony), with one appearance each in Washington, D. C., and Sunbury, Pa.

GARI SHELTON,
pianist, gave a recital before the Contemporary Music Club of Newark, N. J., on May 6. April 27, Mr. Shelton was heard over WEAF.

AGNES DAVIS,
soprano, was a soloist in the ninth symphony of Beethoven, given by the Philadelphia Orchestra, under the direction of Leopold Stokowski, April 27 and 28.

(See Inside Back Cover for Additional News Pictures)

WM. L. CALHOUN, A.M., Mus.D.
TEACHER OF PIANO
Method grounded upon the entire development rather than some special phase of the art.
174 Nagle Avenue, New York

DE SALES SCHOOL OF SINGING
Regina A. De Sales ♀ Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone: Danton 67.93

REINHOLD von WARLICH
THE LIEDER SINGER AND TEACHER OF SINGING
73 rue des Vignes, Paris XVI, France
Telephone: Auteuil 50.81

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

IRENE FREIMANN
CONCERT PIANIST—TEACHER
308 West 94th St., New York City
Tel.: RIverside 9-9643

ARTHUR ROSENSTEIN
Accompanying
Coaching in Opera, Lieder, Modern and Classical Vocal Art
600 W. 111th St., New York City CAth. 8-6965

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Telephone: TRafalgar 7-9453

MME. DELIA VALERI
Voices injured by bad use restored to their brilliancy and efficiency. Artists' cases taken care of in confidential way. Also limited number of beginners accepted.
344 West 72nd St., N. Y. SUsquehanna 7-5389.

REMO BOLOGNINI
VIOLINIST
CONCERTS—RECITALS—INSTRUCTION
Studio: 200 West 57th St., New York
Telephone: CIrcle 7-3225
Mgt.: Richard Copley, 113 W. 57th St., N. Y.

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted.
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

WINFIELD ABELL
Piano Instruction, Director of
SCHOOL FOR ADVANCEMENT IN MUSIC
Auditions Obtained by correspondence
Studios: Steinway Hall, 113 West 57th St., New York.

MRS. WM. NEIDLINGER, F.G.V.
EXPONENT OF DR. FRANK E. MILLER'S VOCAL ART SCIENCE
225 West 99th Street, New York
Phone RIverside 9-1582

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 7-8939

JOHN R. OATMAN
MUSICAL COURIER Correspondent
713 Couch Building, Portland, Ore.

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

MARIE MILLER
HEAD OF HARP DEPARTMENTS: INSTITUTE OF MUSICAL ART, FINCH SCHOOL, JUILLIARD SUMMER SCHOOL
Address
Devon Hotel, 70 West 55th St., New York City

F. W. RIESBERG, A.A.G.O.
Organist Home Baptist Church
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street - - New York City
Telephone: RHinelander 4-8623

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
227 Elwood Avenue, Newark, N. J.
Telephones: PEnnsylvania 6-3634 and HUmboldt 1439

AMELIA BRADDOCK
MEZZO SOPRANO
CONCERT AND RECITAL
23 West 64th St., New York TRafalgar 7-4812

EMILIO ROXAS
TEACHER of SINGING and COACH
Teacher of JAN PEERCE, Radio City Music Hall Artist
160 West 73rd St., New York City
Telephone: TRafalgar 7-3995

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

WALTER LEARY
Baritone
Teacher of Singing
22 West 85th St., New York City
Telephone: SUsquehanna 7-0123

WM. EARL BROWN
Author of "VOCAL WISDOM"
formerly assistant to Lamperti
Studios: 57 W. 75th St., N. Y.
Telephone: SUsquehanna 7-1079

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

MARY KEEGAN
VOCAL COACH—ACCOMPANIST—TEACHER
Radio Program Director—N. Y. Stations
853 Seventh Ave., Apt. 10 D, N. Y. COl. 5-9775

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

FRANK BIBB
TEACHER OF SINGING
160 West 73rd Street, New York
Telephone TRafalgar 7-6700

MME. SCHOEN-RENÉ
365 West End Avenue
Between 77th and 78th Streets
New York

MARION LUYSTER DEVOE
Soprano—Organist
SCHOLARSHIPS IN VOICE AND PIANO
Auditions by Appointment
1425 Broadway, New York, Tel. PEnn. 6-2634
42 Rockwood Ave., Baldwin, L. I., N. Y.

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Anatol Rapoport, Reisnerstrasse 5, Vienna III.

BELGIUM
Brussels: Sidney Vantyn, 14 Place Van Meenen.

CANADA
Calgary: Frederick Fraser, 419-13th St., N. W.
Montreal: E. C. N. Lanctot, 3430 St. Famille St.
Toronto: Arleigh Watson Junor, 106 Jameson Ave., Parkdale
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakesmov, Care American Express.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

CZECHO-SLOVAKIA
Prague: Gerth-Wolgang Baruch, Podbabska, 36/15, Prague, XIX.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

GERMANY
Berlin: Frank Patterson, Charlottenbrunner St. 42,A Berlin-Grunewald.
Cologne: Dr. Else Thalheimer, Monschauer-Platz 9, Cologne-Braunsfeld.
Dresden: Elinor Janson, Reichs str. 13, Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Untermain Kai 82.
Hamburg: Edith Weiss-Mann, Isestrasse 81. 'Phone 53. 34. 57.
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 17 Waterloo Place, S. W. 1.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Dr. Aladar Toth, Papnovelse 10.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Signora Gisela Selden-Goth, Via Michele di Lando 5.
Rome and Milan: Raymond Hall, Premosello (Prov. Novara).

MEXICO
Mexico City: Abel Plenn, Ave. Uruguay 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Legionow 5.
Warsaw: S. Mateusz Glinski, Kapuscynska 13.

SPAIN
Barcelona: Tomas Orts Climent, Calle de Balmes 88.
Madrid: Dr. Edgar Istel, Ayala, 144, Madrid IX.

SWEDEN
Stockholm: Herman Glimstedt, Linnégaten 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Highland Ave.

ARIZONA
Phoenix: Elizabeth Sterling, 3403 N. 7th St.

CALIFORNIA
Berkeley: Martha Redewill, International House.
Los Angeles: Bruno David Ussher, 6122 Scenic Avenue, Hollywood.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 1525 Sherman St.

CONNECTICUT
New Haven: Elizabeth Gilbert, 100 Howe St.

DISTRICT OF COLUMBIA
Washington: George Sklar, 1819 G St., N. W.

FLORIDA
Miami: Annie Ford Wight, Miami Conservatory.

GEORGIA
Atlanta: Mrs. Waldo Oettinger, 579 Peachtree St.

INDIANA
Indianapolis: Herschell C. Gregory, 715 North Meridian Street, Lebanon, Ind.
Terre Haute: M. P. Debney, 429 North Fifth Street.

IOWA
Des Moines: Mrs. Herbert W. Hahn, 3516 Crocker St.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Emanuel Daniel, 22 Commerce St.

MASSACHUSETTS
Boston: Moses Smith, 26 Museum Road.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth Brotman, 2211 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 221 Pearl St.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Newark: Milton Sanderson-Wein, 489 Jelliff Ave.
Trenton: Frank L. Gardiner, 837 Revere Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Thomas Gorton, 20 Rundel Park.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Akron: Katherine S. Lobach, 145 Melbourne Ave.
Cincinnati: Marie Dickoré, 50 Glenwood Ave.
Cleveland: Rosa H. Widder, 2741 Hampshire Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.
Toledo: Florence Jackson, Toledo Times

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: John R. Oatman, 713 Couch Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TEXAS
El Paso: Florence Watkins, 3001 Silver Street.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH
Salt Lake City: Fred L. W. Bennett, 319 Quince Street.

VIRGINIA
Richmond: John George Harris, 703 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 710 E. Roy St.

WISCONSIN
Milwaukee: Justin McCarthy, 1227 No. Cass St.

**See first editorial page for list of other representatives.*

VOL CVIII—No. 22
WHOLE NO. 2825

Published weekly September to May inclusive, monthly June, July and August, by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 15 cents. Yearly Subscriptions $5.00—Europe $6.25—Canada $8.50.

FIFTY-FIFTH YEAR

MEET GENIUS!

Strauss, Walter, Dupre. A Tour of Europe under expert leadership includes festivals, musical events, 50 days, $825. University Tours "p".

COOK'S

THOS. COOK & SON WAGONS-LITS INC.

587 FIFTH AVE., NEW YORK

and branches

NEVADA

VAN DER VEER

Contralto

Vocal Studio:
160 Vest 73rd Street
New York City

PERSONAL REPRESENTATIVE
MRS. ANITA DAVIS-CHASE
234 Boylston St., Boston, Mass.

JASCHA FASTOFSKY

VIOLINIST—PEDAGOGUE —CONDUCTOR

Director: Queens Symphonic Society

STUDIOS

8401 Boulevard, Rockaway Beach, N. Y.
150-11 87th Rd., Jamaica, N. Y.
REpublic 9-5156

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL

Teacher of Vocal Music

Metropolitan Opera House Studio
1425 Broadway, New York
Phone: PEnnsylvania 6-2634

ELSE HARTHAN

ARENDT

SOPRANO

300 Fine Arts Building, Chicago, Ill.

THOMAS N.

MACBURNEY

TEACHER OF VOICE

609 FINE ARTS BLDG.,
CHICAGO, ILL.
Webster 3551

RUTH

SHAFFNER

SOPRANO

Soloist St. Bartholomew's Church

28 East 70th Street, New York
Tel. RHinelander 4-1750

HENIOT LEVY

PIANIST

KIMBALL HALL CHICAGO, ILL.

ELSA LEON

VOICE BUILDER AND COACH

CONTRALTO

Opera—Concert—Oratorio

301 Carnegie Hall, N. Y.
CIrcle 7-6238

EMILY ROOSEVELT

SOPRANO

Mgt. Richard Copley, 113 W. 57th St.
New York

SIBYL SAMMIS

MacDERMID

Soprano Pupils Accepted

SHERMAN SQUARE STUDIOS
160 West 73rd Street
New York City

Tel. TRafalgar 7-6701 and ENdicott 2-0748

JOHN

CAMPON

Teacher of Singing

No pupil accepted unless definite vocal progress can be assured.

156 West 72nd St., New York City
SUsquehanna 7-0197

Walter Henry HALL

Professor Emeritus of Choral Music,
Columbia University

Address 39 Claremont Ave., New York

MME. CLAY-KÜZDÖ

VOICE SPECIALIST

Free Auditions—Scholarships

Five Recent Years in Europe

21 W. 95th St., N. Y. RIverside 9-0141

LEONARD RUDKO

VOICE CULTURE—COACHING

Studio: 2231 Broadway (at 80th St.) N. Y.
Telephone ENdicott 2-8817

SAMUEL

MARGOLIS

Voice Culture

1425 Broadway, Suite 38, New York City

DONATO

PARADISO

TEACHER OF SINGING

Studio 807-8, Carnegie Hall, New York.
Circle 7-3578

JAMES LEVEY

FORMER LEADER OF THE LONDON STRING QUARTET

will spend the summer in America for the first time this year—Specializing in Chamber Music Classes

117 West 58th St., New York CIrcle 7-5590

A. VERNE

WESTLAKE

Modern Technic Specialist

Improvisation.
Teachers Course. Graduation Certificate.
Fortnightly Musicales.

803 Steinway Hall, N. Y.
Tel. Plaza 3-8582

Florence Wessell

VOCAL STUDIO

50 East 77th St., New York City

BUtterfield 8-4381

VLADIMIR GRAFFMAN

VIOLINIST AND TEACHER

226 West 97th Street,
New York, N. Y.

Mr. and Mrs.

HERMAN DEVRIES

Teachers of Singing

Address: Congress Hotel, Chicago

Har. 3800

ELEANOR

STEELE

SOPRANO

HALL

CLOVIS

TENOR

JOINT RECITALISTS

Management: Richard Copley
113 West 57th St., New York City

MAUD

KEY SHELTON

Soprano

825 Orchestra Hall Bldg.
Chicago, Ill.

MARGUERITE

POTTER

Contralto—Teacher of Voice

Scholarships—Auditions Mondays 7 P. M.

Apply Secretary, 817 Steinway Hall,
New York

Vol. CVIII, No. 22
Whole No. 2825

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
June 2, 1934

Copyright, 1934, by The Musical Courier Co., Inc.

London Holds Six-Day Festival; Covent Garden Gives Novelty

Walter, Weingartner and Boult Conduct B. B. C. Orchestra and Chorus—Flesch, Feuermann, Backhaus, Horowitz Play—Pons in Sensational Début—Weinberger's Schwanda, Premiered, Scores Popular Success—Leider, Lehmann, Melchior, Nissen Heard in Ring

By CÉSAR SAERCHINGER

LONDON.—A six-day music festival, two important charity concerts, the London début of Lily Pons and the English première of Weinberger's Schwanda are the chief highlights in a fortnight of "the season" which glitters with a brilliance appropriate to a period of trade revival, prosperity budget and "Great Expectations"—especially the last. It is difficult to choose the most important of these dispensations, and the order in which they are enumerated should not be taken as a valuation.

The London Music Festival, instituted last year by the all-powerful B. B. C., threatens to become a regular feature. "Threatens" is the word, for a festival of heavy music at the end of a winter such as we have just negotiated is about as "festive" as a return to roast beef at the end of an eight-course dinner. However, festival it is, for the spring flowers garland the platform and the orchestra opens with God Save the King. Moreover there is a Festival Overture by Cyril Scott, played at Concert No. 3 (where next to Bax' fifth symphony it was in not too uncongenial company). This overture was the prize winner in a competition set by the Daily Telegraph, and our sympathies go out to the critic of that newspaper who had to combine candor with politeness. He was right in saying that the work was "somewhat slight" in matter and full in scoring, and probably wishing it were the other way round. Its style is certainly pre-war, but not in the sense of that durability which people are wont to associate with those good old times.

APPEASING THE GOD OF PATRIOTISM

Having paid tribute to the *genii loci* by playing this opus, the Bax symphony (recently reviewed in these columns) and the ubiquitous Enigma Variations of Elgar, and sweetened the pill with Horowitz's dazzling playing of the familiar Tschaikowsky concerto, Dr. Adrian Boult and his guest conductors (Bruno Walter and Felix Weingartner) devoted the balance of the programs to well exercised war-horses. To these they added a couple of "specials" from the winter's repertoire whose repetition served to justify the large number of rehearsals that must have been expended upon them. These were Hindemith's secular oratorio, Das Unaufhörliche, conducted by Boult, and Bruckner's ninth symphony plus the Te Deum, conducted by Walter.

Hindemith's magnum opus did not improve on acquaintance; the absurdity of hundreds of people loudly intoning phrases about Futility, Nullity and Oblivion is more than good counterpoint can atone for. Bruckner's ninth, on the other hand, was deeply impressive and even moving (in the original non-"lionized" version) and the Te Deum magnificently sung by the B. B. C. chorus was elevating despite its rather external appeal. It earned a great ovation for Bruno Walter, who also did his now familiar stunt of conducting Mozart's D minor concerto from the piano.

SOLOISTS: FEUERMANN AND FLESCH

In his other concert Walter introduced a great newcomer in the person of Emanuel Feuermann, who played the cello part in Strauss' Don Quixote with a beauty and plasticity that gave new life to the work. This, with Schubert's C major symphony and the Meistersinger prelude on either side of it, made a program of sure-fire hits. The orchestra, in this as in the other concerts, was superb.

For the rest the concerts remained on the safe ground provided by the music of the Three "B's," with a Handel Concerto grosso thrown in for good measure. Backhaus played the Brahms B flat piano concerto in his brilliantly accomplished fashion, and Carl Flesch gave a performance of the Beethoven violin concerto that won pæans of praise from as *blasé* a corps of critics as can be found anywhere. At sixty, when other violinists retire, this sturdy veteran seems to be starting on a new virtuoso career, giving an example in tonal purity and intonation that the rising generation may well take to heart.

Lily Pons burst upon London's musical public on a Sunday afternoon which for summer radiance and heat broke all the records of all the Mays in meteorological lore. Hence the majority of the celebrity public was somewhere on wheels; yet some 4,000 of them gathered to hear her do the *fioriture* of Linda and Rosina and the methodical madness of Lucia in the Albert Hall. Lily went over big—if that adjective can be applied to anyone so winsome—and she departed leaving a whirl of prima donna publicity in her wake. Lily Pons' coloratura is wonderful, her range phenomenal, but her personal charm is the real key to her popularity.

Another high-powered coloratura, though lower in register, namely Conchita Supervia, was the centre of attraction in two of these grand gala charity concerts which drew Society with a capital "S." At one of them the King and Queen, accompanied by much minor royalty, assured an overflowing attendance in advance; and Richard Tauber's love songs, complete with *portamento* and falsetto, vied vainly with Conchita's Spanish ditties for the favor of the crowd. Sir Henry Wood, commanding a battalion of amateur orchestral players, was a mere background to the show. The sensation of the day was a "ciphering" organ which refused to stop, even for a king.

SUPERVIA AND FRIENDS

In the other gala affair Conchita was flanked by Horowitz and Piatigorsky, all appearing in a cause so good that it covers a multitude of artistic sins. The Spanish note was again in the foreground, both in the songs and the instrumental selections. Piatigorsky, by the way, gave more pleasure in the intimate surroundings of Wigmore Hall, when he played unaccompanied Bach, Boccherini, Weber, Schumann and Stravinsky in his familiar noble style.

Among singers, aside from *prime donne* and operatic tenors, we have heard Marian Anderson, colored American contralto, who

(*Continued on page* 18)

Rome Public in Noisy Revolt At Malipiero Opera Première

Favola del Figlio Cambiato, on Pirandello Book, Brings Hisses and Catcalls—Composer Flees—Mussolini Bans New Work "for Political and Moral Reasons"—Analysis of the Opus

By RAYMOND HALL

ROME.—One of the most scandalous uproars that Rome recalls in a long, long time was witnessed at the now memorable Italian première of Gian Francesco Malipiero's new three-act opera, La Favola del Figlio Cambiato (The Fable of the Changeling), on Luigi Pirandello's book, recently given at the Royal Opera House under Gino Marinuzzi's baton. One must go back to the night when the same composer's Sette Canzoni was hissed down without a hearing (in this house some years ago) to find its equal; it surpassed even last season's ignominious brawl over Stravinsky's innocuous ballet, Petrouchka.

Cable dispatches have referred to the tumult at the première. They have also told how Premier Mussolini banned the opera almost immediately afterward. This alone is a decidedly sensational happening. For the Duce in person to stop the production on Rome's leading stage, of a much-heralded novelty from the pens of Italy's foremost playwright and one of her most eminent modern composers is certainly an event so unprecedented as to presume very strong provocation. The decision has created a deep stir in art circles and the curiosity as to its causes is enormous.

The reason given in the Premier's order was the "moral incongruity" of the drama. Just what this drama is, we shall see presently. Certainly, the crude realism of one of its scenes, containing prostitutes and what was thought a slur on motherhood, but still more its ridicule of royalty and state authority, proved too strong a dose to offer in the nerve centre of Fascist Italy. As was only to be expected, they brought a vigorous protest from the Vatican and the majority of the public, and in this Mussolini himself concurred, apart from general critical considerations on book and score.

TENSE ATMOSPHERE AT PREMIÈRE

Even before the veteran Marinuzzi took up his baton on the first night, the air was battle-charged. Word had spread that the Hessian Government suspended performances at Darmstadt for a week, to clothe the offending nudities and also because of the music's alleged atonality, tabu in reactionary Germany. The Vatican organ, L'Osservatore Romano, repeated these reports and attacked the book as "offensive to morals and to authority." Admirers and detractors, *modernisti* and *passatisti*, marshalled their forces at the Reale for a decisive show-down. The neutral contingent of curious observers was also large.

Malipiero's express denial of the score's atonality, also the news of the work's acclaim by press and public earlier in the year at both Brunswick and Darmstadt, did little to allay this advance hostility. The work's temerities simply rubbed Catholics and Fascists the wrong way and it became a case of premeditated murder. Seldom has the Rome Opera's curtain risen on so tense an atmosphere of expectancy.

Things went smoothly at the start, one reason being that the best of the book and music are here. A brilliant assemblage, including numerous intellectual elements as well as the Roman aristocracy and diplomatic corps, also made for initial tolerance. The first act was listened to in patient silence, so that it seemed the opera was going to get a fair hearing. But the five curtain calls at the close, with one to the composer alone, did not drown out the dissenting voices, while the nervous strain and excited discussions in the intermission presaged a hotly-contested battle to follow.

THE TEMPEST BREAKS

Act II lasted only sixteen minutes, but the murmurs gathered momentum and punctuated with an angry shout here and there, burst out at the end in a veritable storm. Boos, hisses, cat-calls and jibes mingled in

(*Continued on page* 11)

Gustav Holst, Composer, Dies in London

Leading Figure in Contemporary British Music Passes at Age of Fifty-nine—Had Lectured and Conducted Works in America

(*Special cable to the Musical Courier*)

LONDON.—Gustav Holst, composer, died on May 25 following an operation for an internal disease. He had suffered a backward fall from a stand where he was conducting several months ago, and had been intermittently ill since then. Holst, who was fifty-nine years of age, was considered one of the four leading composers of the contemporary British school, with Vaughan Williams, Arnold Bax and Frederic Delius.

Gustav Theodore Holst, though of Scandinavian extraction and despite his Teutonic-sounding name, was a native Englishman. He was born in Cheltenham September 21, 1874, the son of Adolph (von) Holst. He studied in the Cheltenham Grammar School and was a scholar of the Royal College of Music, London from 1893 to 1898, where he was a pupil of Stanford. In 1924 he was made a Fellow of this institution. His first public appearance took place at St. James' Hall, London, on May 20, 1904, when he conducted his Suite de Ballet.

Apart from his work as a composer, he had a prominent place as a musical educator, serving for a number of years as director of music at Morley College, and in recent years as professor of composition at the Royal College of Music. Holst visited the United States in 1923, when he conducted his choral work, The Hymn of Jesus, at the Ann Arbor (Mich.) Festival. In 1932 he again came to America to give lectures on composition at Harvard University.

PROMINENT IN ENGLISH MUSICAL RENAISSANCE

Although he was eminent equally as composer of choral and orchestral works, operas and a ballet, he was best known to American audiences through his suite The Planets, first conducted by Albert Coates with the New York Symphony Orchestra more than a decade ago. The harmonic manner of this composition was original and rather formidable to audiences of that period.

Choosing English folk themes and subjects for a number of his works, Holst was one of the influential modern school which has striven to restore the early musical heritage of Britain. Like other contemporary English composers he showed a predilection for use of folk song elements, as in his Somerset Rhapsody, and for the older modal effects typical of Tudor music. He had also made choral arrangements of some of the folk-songs of his country.

He differed from most of his countrymen in a strong affinity with Oriental music and

(*Continued on page 22*)

Chaliapin Thrills Vienna in Realistic Vocal Presentations

Michele Fleta Sings, But Does Not Please—Two Young Pianists Make Débuts—Mahler Draws Well-filled Houses

By ANATOL RAPOPORT

VIENNA.—Feodor Ivanovich Chaliapin's recent concert here was probably the most thrilling event of the 1933-1934 season, which is now coming to its more or less successful finish after many ups and downs. His concert was most thrilling because the thrills reached the greatest number of people. A heterogeneous audience is the characteristic of a Chaliapin concert. There is the musician, admiring this singer's musicality and taste; there is the singer, envying the vocal technic; there is the lover of the theatre, exulting over histrionics; there is the Russian *émigré*, sighing at the sound of his native tongue and his native songs; and there is the layman, hypnotized by personality, following every motion, catching every sound and believing himself to be fathoming the innermost depths of the Chaliapin soul.

Just as manysided is Chaliapin's repertoire. He sings an aria of Beethoven; the next moment he is the all-knowing Leporello. Striking is this contrast between the concert artist Feodor Chaliapin and each of the 1,001 shapes he assumes. Still more striking is the rapidity with which this transformation is achieved. The final impression is as if the good-natured Feodor Ivanovich with his unconcert-like manners, his perpetual smile, expressing nothing in particular except "glad to see you all here," his little eccentricities such as smelling the flowers he receives on the stage or announcing ten minutes intermission, *this* Feodor Ivanovich never changed. He remained the same through the concert. It seems as though he left the stage before each number and by some supernatural means there appeared in his place the uncanny Don Basilio, the gallant Grenadier of the *grande armée*, and the Russian tramp.

CHALIAPIN TELLS A STORY

Almost unbelievable is the incongruity between the serene interpreter and the jolly gentleman, Chaliapin. To hear him sing The Two Grenadiers, you would never believe he would allow himself to jest over it. Yet he told your correspondent a charming story (which loses half its worth in the translation) about this song.

The revolutionary influence of Chaliapin's singing over the Russian masses was well known in the turbulent days in the beginning of the century. The saying goes that Chaliapin succeeded in bringing about the revolution of 1905 ten years sooner by just declaiming the last strophe of Moussorgsky's Song of the Flea. At any rate, when Chaliapin was giving a concert in Kharkov, the

(*Continued on page 29*)

ITALIAN PIANO MUSIC, PAST AND PRESENT

By VERNA ARVEY

AS a musician, I am passionately fond of the music of Italy. As a pianist, I resent the fact that all people think of Italian music in terms of opera. Yet when one comes to consider it, such a turn of affairs is not strange, since for years Italy has been known as the land of operatic supremacy; from Alessandro Scarlatti (the father of opera) down to the later composers: Mascagni, Leoncavallo, Alfredo Catalani (composer of the little-understood opera La Wally and of some piano music) and the best loved of all, Giacomo Puccini.

Few people have even heard of the piano and symphonic music being produced in modern Italy. When, several years ago, I needed a copy of Bossi's Burlesca, I found that none of my local music stores had ever heard of Bossi. I finally had to transcribe it from a phonograph record. And Bossi, though an Italian, was one of the world's most eminent organists. On another occasion, a woman supposed to know a great deal about modern music was heard to remark, as Molinari brought the Hollywood Bowl Orchestra to the huge climax of Respighi's Pines of Rome: "I simply can't imagine how anyone could sing above all that noise" When she was asked why she expected anyone to sing above it, she replied that since the program notes had classed Respighi as an Italian, she had presumed that the Pines of Rome was an excerpt from one of his operas. Great was her astonishment when she learned that an Italian had actually managed to compose a piece of music for orchestra alone.

Although most of the modern Italian composers write a great deal for piano, it must not be supposed that they are not versatile, for unlike Chopin, they have all extended their talents to many other musical forms of expression.

The Contribution of Scarlatti

Nor are modern Italian composers the only ones who have concerned themselves with the piano. The one great composer, chronogically speaking, who comes before Bach in the realm of piano music was Domenico Scarlatti, son of the great Alessandro. And as we now call Alessandro Scarlatti the father of opera, why not call Domenico the father of piano music? In spite of the fact that until his time, instrumental music was not over-popular (because of the insufficient development of the instruments and because of the great vogue of the human voice), Domenico accomplished marvels on the harpsichord keyboard. His power lay in his keen intuition as to its possibilities, technic and style. He used many daring and difficult devices, such as runs in thirds and sixths, quick repetitions and wide skips. He chose to write in short forms (some dance-like), to modulate freely and to vary his material greatly. He even became cembalist for the Italian Opera in London, and was honored by being asked to perform many musical services for royalty. In 1709, it is said that Cardinal Ottoboni at Rome pitted him against Handel in friendly rivalry on the harpsichord and the organ.

Although the name of Galuppi was not as well known to the world as that of Scarlatti, he did remarkable work for keyboard instruments, and was also Italian. In his time lived Benedetto Marcello, of Venice, clavicembalist and composer.

Nearly all the music of Clementi, an Italian, born in Rome in 1752, was written for piano. Many sonatines and the famous Gradus Ad Parnassum comprised his works. Actually, his influence was more far-reaching than that, for he was the teacher of Beethoven, and also of Czerny, who in his turn taught almost all the eminent pianists of his day. They again, instructed the later ones—thereby forming what one authority calls the most astounding musical family tree in history.

More Recent Figures

Notwithstanding all this, one authority says that Italy had almost no concert halls in 1850 and the churches were content to use operatic airs set to sacred words. Sgambati (who paid out his own money for a Rome production of a Beethoven symphony), Bossi and Martucci actually educated the Italian taste for symphonic music at a time when Italy seemed to be turning all her attention to grand opera. All three of these men were most conspicuous figures in Italian music life, and all were highly successful pianists, composers, conductors.

Sgambati, born in Rome in 1841, was a protegé of Franz Liszt, who introduced him to Wagner (the Italian première of Tristan and Isolde was directed by Martucci in 1888). Wagner in turn took him to the publisher Schott, who published nearly all of Sgambati's compositions. Incidentally, his piano composition Vox Populi is especially arresting. Unlike Martucci (who could not travel on account of a physical weakness), Sgambati toured as a piano virtuoso of the first rank. He ranks high in the group of modern Italian composers of chamber and symphonic music as well as piano music.

Martucci, born in Capua in 1856, died in 1909 in Naples where he had studied music for so many years. Of him, James Gibbons Huneker (in Steeplejack) says: "As a pianist, Giuseppe Martucci was the only one who could play double sixths like Rosenthal. A brilliant, rather than an emotional artist, he was a conductor of high rank."

The cerebral quality is, of course, in a sense foreign to the Italian temperament, usually warm and human. Recently a protest against the writing of too modern music was signed by Respighi, Pizzetti, Riccardo Zandonai, Alberto Gasco, Alceo Toni, Guido Guerrini, Gennaro Napoli, Zufenato, Pick-Mangiagalli and Giuseppe Mulè. They protest against the tendency toward music which "has no human content and which aims to be merely a mechanical demonstration and a cerebral puzzle."

The works of the better modern Italians are singularly free from unnecessary trills and other ornaments that spoil the line of the whole, and are included only for the sake of virtuosity. This is true even of such compositions as those by Respighi for solo piano with orchestra, i.e., the concerto and the toccata. On the other hand, in most of the Italian editions of Bach's works used in the Italian conservatories, many trills, mordents and ornaments are included that one never finds in the editions of Busoni, also an Italian, but recognized as one of the world's foremost authorities on the music of Bach.

By a strange paradox, many of the most modern Italian composers have gone back to old modes and forms for their inspiration. Respighi transcribes into the modern vein many works of the old Italian masters. Malipiero experiments with the same material. Casella's famous Scarlattiana for piano and orchestra is another example. More than all that, however, many modern Italians have begun to create in those modes. Ildebrando Pizzetti writes much in the old Gregorian and Ambrosian styles. He is not any too well known on this side of the water, though adept in the fields of music, lecturing and literature, in all of which he stands as a thorough individualist. As far as his published works go, the piano only appears in them as an accompaniment to the voice or to other instruments, but there is great strength and virility in his harmonic forms and a definiteness of purpose.

Another notable composer working in older modes is Ottorino Respighi, born in Bologna in 1879 (he studied in Italy, Russia and Germany) and now a teacher at and director of the Rome Conservatory. It is interesting to note that the Italians do not waste their fine composers once their worth has been discovered. They put them to work in conservatories, teaching younger musicians. Respighi in his piano concerto in the Greek mixolydian mode and his toccata for piano and orchestra, has treated the old modes in such a new and distinctive manner that he binds the music of the present day irrevocably to that of the early masters.

One Italian writer does not consider those compositions as mere pieces of music in old forms, but as continuations or rather evolutions of a far older art. Such Respighi works, therefore, assume a classic modernity and a distinct individuality.

But it must not be supposed that he is accustomed to write only in the old modes. In his lovely Notturno, for instance, he exemplifies the heritage of his people, melodically speaking—the heritage expressed by so many of them in operatic forms.

Originality of Malipiero's Style

Of Gian Francesco Malipiero, the Revue Musicale of Paris says, "He is never a romanticist, but a man of the sixteenth century. He has a bizarre and fantastic imagination, a sarcastic verve, a prodigious facility."

Guido M. Gatti writes of him that he is "romantic as to spirit, but classic as to sobriety and simplicity of method, as to transparency and clarity of colors, as to the composition and content of the lineal elaboration."

Still another Italian authority says that "In all his works Malipiero has given life to the rhythm of Italian poetry, and has imbued his music with a character that is only approached by popular Italian music, which yet remains very different from any other." Malipiero is also much admired by Bernardino Molinari, conductor.

Malipiero, though a comparatively young man (he was born in Venice in 1882) has been one of the most discussed of all the modern Italian musicians. Nevertheless, he is said to be better known in cultural circles outside of Italy than he is in his own land, where he was a pupil of Bossi. In Germany he studied with Max Bruch. Now he is teacher of composition in the Parma Conservatory and is loked upon as a cultured, combative musician of intellect and inspiration.

The Versatile Casella

From a purely technical point of view, Alfredo Casella is one of the most able and accomplished of all the Ialian modernists. He founded the Italian national society of modern music. Perhaps because he left Turin where he was born in 1883, to spend most of his student and professional life in Paris, he assimilated many different influences. That leads some critics to accuse him of being unoriginal, although they admit that he handles his material like a virtuoso. No one can deny that his works have personality.

Casella, when he was one of the leaders of futuristic music, also served as music critic on numerous French, Italian and American journals. He even published a book, The Evolution of Music. That is another interesting and unusual fact about the majority of modern Italian composers: they are almost all as able with the use of words as they are with notes.

Mario Castelnuovo-Tedesco's music is flanked with poetic indications as to how it should be played: *Come una stella cadente* (like a falling star), *Argentino* (silver-colored) *Spensieratamente, alla Tarantella* (recklessly, like the tarantella). He is besides an appreciative critic, and as such collaborates on the major Italian and foreign reviews. Boito was as able a writer as he was a composer. Malipiero is the author of numerous articles. For his operatic trilogy, The Mystery of Venice (which had its world première in Germany last December), he did the libretto as well as the music. Attilio Brugnoli writes didactic propaganda in reviews and also composes interesting piano music. We have already mentioned Pizzetti's literary leanings. Alberto Gasco, music critic, studied music along with his law in Italy. Some of his best works were inspired by paintings. Alceo Toni, who has made many transcriptions of old Italian music, is also a critical authority.

Other Important Modern Creators

Adept with his pen in a critical fashion is Francesco Santoliquido, born in Naples in 1883, and who studied in Rome. Though his works have not yet come to be well-known in America, the Italians are enthusiastic about him. They say his music is "without confusion, without platitudes."

Most Italian composers have a subtle yet sometimes robust sense of humor, satire and burlesque. Casella wrote a grotesque Burlesque for piano, violin and cello; Malipiero did his psychologically true Omaggi; Castelnuovo-Tedesco inserted Calasciunate in his Rhapsody Napoletana, in which a charming theme appears in the right hand, only to be promptly burlesqued in the bass.

Castelnuovo-Tedesco was born in Florence in 1895 and studied with Pizzetti. "For many years," declares the South American Revista de Musica, "Mario Castelnuovo-Tedesco has lived in perfect peace with his art." Be that as it may, he is still one of Italy's youngest musicians, and his works are just beginning to find general recognition. His dances of King David are

(*Continued on page* 19)

Strauss' Seventieth Birthday, June 11

RICHARD STRAUSS,
seventy years old on June 11.

WIR gratulieren herzlichst, lieber Meister, zu deinem 70ten. Geburtstag! Schaffe lange weiter, in bester Gesundheit!

Paris Hears 1,000 Miners Sing In Palais des Sports Program

Four Choruses from France and Belgium Participate in Charity Event —Menuhin Wins Triumph in Recital—Semiramis, New Ballet by Honegger, Has Première at Opéra—Schnabel, Achron and Kitain Among Fêted Pianists

PARIS.—The most extraordinary musical event of the week, and one of the season, took place in the Palais des Sports, erstwhile scene of championship boxing matches, hockey tournaments and social skating. Under the glare of spotlights, and to the acclamations of a vast sea of listening and admiring humanity, headed by the President of the French Republic and the Belgian Ambassador, 1,000 Belgian and French miners gave a memorable *a cappella* concert. What a sight it was to see these valiant working-men, in blue and white shirts, black trousers, and leather caps, stand up there and sing. And sing, not only as if the gesture were a diversion, but as if (and which one readily believes) singing together met one of the real needs of their existence.

The choral crusade, for such it really was, was organized by the Parisian newspaper Paris-Soir, assisted by promoter Fernand Lamy, orchestral conductor, director of the Valenciennes Conservatory, and expert in the management of large group enterprises. The proceeds of the concert went to the war charity *Les Gueules Cassées* (Damaged Faces).

The four choral societies of French and Belgian miners that participated in this unusual manifestation are L'Union Mutuelle Orphéonique de Denain-Escandian, La Royale Amilié de Paturages, Le Royal Cercle Choral de Frameries, and Le Royal Lyrique de Bouverie, directed by MM. Duysburgh (age eighty-seven), Malherbe, Barbier and Lavoye. Each society was heard on its own in a program comprising numbers from the great choral literature of the world, and all forces united in a moving delivery of Germinal by Riga. Between the choral numbers the brasses of the Municipal Band and Valenciennes Conservatory Orchestra, led by Fernand Lamy, played brilliant fanfares by Dukas, Inghelbrecht, Debussy, Lamy, Ropartz and Florent Schmitt.

It cannot have been an easy job to train a thousand rude organs and practise them into the state of perfection in which these mining choral societies now find themselves. The ensemble was impeccable in attack, and produced tone of grandiose effectiveness in both loud and soft emission, and of great beauty. These men seemed simply to open their hearts and sing, this impression being perhaps the best praise that could be bestowed upon their ardor and sincerity, and upon the wisdom and understanding of the leaders who welded these bodies into shape.

MENUHIN'S TRIUMPH

Paris, where Yehudi's greater fame was established, has a veritable cult for the young American violinist. That the cult is a thriving one was proven by the overflow audience that gathered to hear him in the Salle Rameau, and by the vast quantity of applausive incense that was burned throughout the evening. Yehudi's list comprised sonata in D minor, by Schumann; sonata in C major, for violin alone, by Bach; Adélaide Concerto, by Mozart; Hungarian Danses Nos. 6 and 1, by Brahms; Danse Espagnole, by Falla-Kreisler; and Perpetuum Mobile, by Novácek. Excepting the Bach, which was a reading of stupendous proportions and musical profundity, Yehudi chose to disclose himself as a virtuoso exponent of masterpieces rather than just their interpreter. He gave an exhibition of extraordinary fiddling, and had to add any number of extras. Walter Bohle played the accompaniments—too much in the be-seen-rather-than-heard principle to give complete satisfaction to the ear in need of sonorous balance between instruments.

HONEGGER'S NEW BALLET

The ballet-fanciers' yearning to be pleased had compensation when Ida Rubinstein and her company created Semiramis, scenario by Paul Valéry, music by Arthur Honegger, at the Paris Opéra. The choice of Semiramis as the subject of a modern ballet was fortuitous in that it gave poet and composer the chance to do some symbolical fresco work (if this figure has meaning for you), that it made possible a rich and sumptuous production, and provided Mme. Rubinstein with a fresh opportunity to appear in the guise of one of the naughty ladies of history. Semiramis, poem of pride and solitude, is Valery's second theatrical opus and, like Amphion, it comprises choregraphy, choruses, and a spoken text (Prayer to the Sun). There are three scenes, symbolical of Violent Cruelty, Love, and Renunciation, respectively, and it is these sweeping gradations of emotion and feeling that Honegger's score follows and intensifies.

Semiramis has conquered seven kings. With an eye to dazzling her subjects with a fitting notion of her power and splendor, she has both captives and idols—for the enemies' gods have also been vanquished—pass before her on parade. To add to her store of glory, she makes ready to destroy the now-useless divinities, when a man steps up before her and prevents the (to him) sacrilege. In fury she turns her weapon on him. Does she strike him down?

(*Continued on page 28*)

Fritz Reiner Sails for European Fortnight

Fritz Reiner, who with Alexander Smallens is to conduct the operatic season of the Philadelphia Orchestra announced for ten weeks during 1934-35, sailed May 26 on the SS. Ile de France for a fortnight abroad. While in Europe Mr. Reiner, who has spent the past month filling eighty-five per cent. of his casts for next winter's performances, will engage several outstanding artists to sing specific parts in relatively unfamiliar operas.

After his return Mr. Reiner will leave for the Pacific Coast where he has been engaged to direct summer concerts of the San Francisco Symphony in San Francisco and San Mateo on July 12, 22 and 24. He will conduct the Philadelphia Orchestra at the Robin Hood Dell on August 8, 9, 10, 11, 12, 15 and 16.

Detroit Opera Company to Offer Peter Ibbetson

Thaddeus Wronski, director of the Detroit Opera Company, who recently visited New York, announced that he was negotiating for the rights to production of Deems Taylor's opera, Peter Ibbetson, by that organization next winter. It is expected that Wilfred Pelletier will conduct the work in Detroit. Mr. Wronski also stated that the Detroit Opera Company would join with the Detroit Symphony Orchestra in giving two operatic productions next autumn. Ossip Gabrilowitsch will conduct Tristan und Isolde, and Victor Kolar, The Secret of Suzanne. The company also expects to give a spring production of Puccini's La Rondine and either Faust or Lohengrin.

Cleveland Bach Chorus Gives First Performance of Mass in B Minor

Second Festival of Bach Music Announced by Baldwin Wallace Conservatory—Choral and Recital Programs Among Interesting Events

CLEVELAND, O.—Although devotees of the great Leipsic cantor have had no reason to complain about any dearth of Bach programs during the past season, (a notable achievement being the presentation of the entire organ literature at the Museum of Art by Arthur W. Quimby and Prof. Melville Smith alternately), the advent of spring is always coincident with a Bach Festival of greater proportions. A memorable performance of the B minor Mass in its entirety was given by the Bach Chorus under the musical directorship of F. W. Strieter at Severance Hall. As far as memory serves, this was its first performance in Cleveland, although sections of the work had previously been programmed by this organization. The opulent contralto of Lila Robeson; Christine Gunlangson, a newcomer to the city with a soprano voice of lovely quality; T. Morgan Phillips, tenor, and John O. Samuel, bass, constituted the quartet. F. Karl Grossman played the violin solo; the organist was Ruth Schauer and the pianist, Estella Woehrman. For this performance the chorus was enlarged to 135 voices. Mr. Strieter is to be congratulated for his supreme effort in reproducing this score of majestic beauty.

FESTIVAL FOR CONSERVATORY

Encouraged by its outstanding success of last season, Albert Riemenschneider, director of the school and chorus, has made elaborate plans for a second Bach Festival on the campus at Baldwin Wallace Conservatory. Eight events featuring compositions by Johann Sebastian Bach will take place on June 8 and 9. Fifteen outstanding soloists, such as Arthur Kraft, tenor, of Chicago; Marie Simmelink Kraft, contralto; Clegg Monroe, bass; Alma Babb, soprano; Carl Schluer, a Godowsky pupil; Margaret Schluer, Thelma Merner and Ida Engel, pianists; Arcule Sheasby (from Northwestern University) and L. N. Kurkdjie, violinists, and Melville Smith, organist of Western Reserve University, have been engaged. Two festival choruses are to be directed by Mr. Riemenschneider and Mr. Schluer; the chamber music groups are under the direction of L. N. Kurkdjie and the brass choir under Richard Stocker. A large variety of compositions has been selected; numerous cantatas and other works for chorus and orchestra; chamber music, piano concertos and violin compositions as well as piano solos, songs and organ works are scheduled to make up the programs.

While Dr. Artur Rodzinski will conduct the New York Philharmonic-Symphony Orchestra during two weeks in the metropolis, the management of the Cleveland Orchestra announces a special engagement of the Monte Carlo Ballet for four consecutive performances beginning November 30. The first evening of the series has been sold to the Cleveland Concert Course (Mrs. Emil Brudno, manager). All performances will have the coöperation of the orchestra under the direction of Efrem Kurtz and Antal Dorati.

RESIDENT MUSICIANS HEARD

Since the close of the symphony season there has been increased activity among local musicians desirous of being heard by their colleagues, pupils and friends. Among these a pleasing event was the song recital presented by Florence Hesse, who has previously been heard with the ensemble of the Friends of Opera. Her program was arranged with skill and discretion and enlisted the services of Ben Burtt, accompanist.

The ninth annual spring concert of the Orchesis Club, a group of thirty women's voices, took place at Shaker Heights High School Auditorium under the direction of William Wheeler and presented a widely varied program.

The Glee Club of Flora Stone Mather College (under the direction of Prof. Jacob A. Evanson) gave its annual concert at Harkness Chapel, with Lila Robeson as soloist. Bach's Wedding Cantata and a piece composed for the club by Norman Lockwood, of the Oberlin Conservatory faculty, figured prominently on the program.

Mrs. Emil Brudno announces the following attractions for the Cleveland Concert Course next season, beside the Monte Carlo Ballet: Yehudi Menuhin, December 11; Lauritz Melchior and Maria Olszewska, January 8; Rachmaninoff, October 30; Ignaz Friedman and Emanuel Feuermann, February 12.

The annual concert of the Music School Settlement took place at the auditorium of the Euclid Avenue Temple. Carl F. Grossman conducted the senior orchestra, while pupils of Severin Eisenberger and Felix Eyle were heard in recital.

Karl Schinner, formerly horn player with the Cleveland Orchestra, has organized a twenty-five piece orchestra. R. H. W.

Philadelphia Orchestra Announces 1934-35 Plans

The advance announcement of the Philadelphia Orchestra for its thirty-fifth season promises both concerts and opera. Twenty weeks of symphony concerts will be offered, ten weeks of opera, and ten popular Sunday evening concerts. The season begins the first week in October and ends the last week in April, with the opera performances taking place approximately every third week. Leopold Stokowski will conduct from the beginning of the season until Christmas time; after that guest conductors are Otto Klemperer (January 1 to February 16), Eugene Ormandy (February 18 to March 23) and José Iturbi (March 25 to the end of the season). Conductors for the operatic schedule are Fritz Reiner and Alexander Smallens. A later announcement will name the conductors for the popular series.

The operatic repertoire is to be chosen from Der Rosenkavalier, Le Jongleur de Notre Dame, Schwanda, Elektra, Boris Godounoff, Khovanstchina, Falstaff, Pélléas et Mélisande, Die Walküre, Louise, Carmen, The Bartered Bride, Die Meistersinger, The Marriage of Figaro, Alceste, Orfeo, Iphigenia in Taurus, Hänsel and Gretel and Stravinsky's Mavra, among other works.

Rethberg and Martinelli Hailed in Florence

(*Special cable to the Musical Courier*)

FLORENCE.—On May 27, at the Teatro Comunale, Giovanni Martinelli was heard for the first time in his career in this city, when he sang in La Forza del Destino at the Florence Music Festival. This occasion also marked the premier appearance of Elisabeth Rethberg in this opera. She scored a tremendous success, and Martinelli was given a triumphant ovation. Several other performances of this work are to be given. Armando Borgioli, baritone, was another member of the cast, and Tullio Serafin conducted. F.

Buenos Aires Applauds Concerts and Opera

Panizza Conducts Gala Programs by Colon Orchestra—Muzio and Other Eminent Singers Heard in Opening Performances

BUENOS AIRES, S. A.—The opening of the Colon Opera season on May 22 was preceded by several important concerts. On May 2 Hector Panizza made his triumphant reappearance before the Colon audience after an absence of several years. Though he is well-known in his country as an opera conductor, he had never before exhibited his outstanding qualities as a concert leader. His success was complete and the large audience welcomed him heartily.

The concert opened with two preludes of Bach arranged by Pick-Mangiagalli which are attractive in their simple melodic beauty. The Beethoven seventh symphony was the chief success of the evening. Panizza offered a superb version of this masterwork, and his reading revealed emotional characteristics. The listeners were delighted and recalled the conductor again and again. Debussy's Nuages and Fêtes followed, read with impeccable taste and musicianship. Subsequently the conductor offered a score of his own, Theme and Variations, which was much appreciated. It is an interesting work, with brilliant orchestration and highly commendable in tone and technic.

The concert ended with a notable performance of the Parsifal Good Friday Spell and the prelude to Die Meistersinger, which also aroused the audience to enthusiasm. A second concert took place on May 19.

On May 14 the SS. Oceania arrived from Europe with several members of the company; Claudia Muzio, Marcelle Bunlet, Isabel Marengo, Nadia Kowaceva Pavlova and Angelica Cravcenko; Franco Paoloantonio, Argentine conductor, who is to share with Panizza the directorship of the Italian and French operas; Koloman Von Pataky, Pedro Mirassou, Argentine tenor lately heard in Australia and Holland; Salvatore Baccaloni, Giacomo Vaghi, Carlo Tagliabue, and the *régisseurs* Lothar Wallerstein and Herman Geiger.

ARGENTINE INDEPENDENCE DAY MARKED

Muzio made her first seasonal appearance in Traviata at the gala performance of May 25, which was the anniversary of the Argentine political independence.

Muzio is also to be heard this season in the rôles of Lorelei and Manon Lescaut. The latter opera she will sing with René Maison, tenor, new to Buenos Aires. Maison will also be heard in Alcestes (Gluck), with Marcelle Bunlet.

On May 31, Falstaff will probably be performed with Salvatore Baccaloni, Isabel Marengo, Editha Fleischer, Koloman Von Pataky and Angelica Cravcenko under the baton of Hector Panizza.

At the beginning of June Lily Pons will appear in Lucia. J. M. WHITE.

BUENOS AIRES OPERA SEASON BROADCAST

The opening of the opera season in Buenos Aires on May 25, officially inaugurating winter festivities in the Argentine capital, was broadcast by short wave to this country and relayed to American listeners over an NBC-WJZ network. Verdi's La Traviata was chosen by the President of Argentina, Gen. Agustin P. Justo, for the season's première, and it was sung by a cast including Claudia Muzio, Pedro Mirassou, Salvatore Baccaloni and Victor Damiani, under the baton of Hector Panizza.

Toscanini's Tribute to Straram

(*Special cable to the Musical Courier*)

PARIS.—The first Toscanini concert of a series of four on May 26 at the Theatre des Champs Elysées, with the Straram Orchestra, and given in memory of its late conductor (Walter Straram) was a striking artistic and social success. Toscanini asked the audience to rise and observe silence for one minute as a tribute to Straram. The program was all-French, with Roussel, Ducasse, Debussy, etc. President Doumergue of France and Premier Barthou were among those present, in the loge of Ganna Walska who arranged this series of four concerts.

I. S.

Casadesus to Head Fontainebleau Piano Faculty

Robert Casadesus, French pianist, will head the piano department at the Fontainebleau School of Music this summer, in place of Isidor Philipp.

Leonard Liebling to Europe

For his annual summer vacation in Europe, Leonard Liebling, editor-in-chief of the Musical Courier, will sail early in June and visit France, Spain, Austria, and Jugoslavia, returning to New York in August.

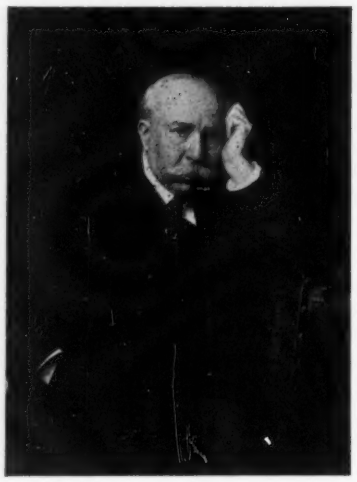
Isidor Philipp, Eminent Piano Master, Prodigiously Active at Age of Seventy

"Grand Old Man" of Gallic Music Will Make First American Visit This Summer to Teach in Boston and New York Under Auspices of Felix Fox School—Has Formed Generation of Noted Performers

BOSTON.—"The first American visit of Isidor Philipp this summer arouses interest in the personal characteristics of one of the grand old men of music," said Felix Fox, head of the Boston music school sponsoring the American visit of the eminent French pedagogue.

"It is extraordinary, to begin with, that a man who has had such an enormous influence over so many American pianists, both in his teaching at the Paris Conservatoire and at the Fontainebleau School of Music, should never have visited America previously in the seventy years of his life—neither for teaching nor for concerts. In the case of some of the great European artists the reason assigned for not coming to America is fear of ocean travel. In Philipp's case there is no such romantic or legendary cause. He explains it simply by saying that he has never got around to an American trip.

"Philipp, indeed, is a legendary figure without the usual trappings of legend. People have been more interested in the work of the man, in his full life, than in spurious anecdotes about him. And Philipp has been too busy to take time out for manufacturing the material out of which anecdotes are made.



ISIDOR PHILIPP

An Exacting Daily Schedule

"As an example of his almost prodigious capacity for work, it was no unusual routine for him, while living in Fontainebleau, to arise at 5:30 in order to be at Paris by 7:30, teach all day, and return to Fontainebleau in the evening as alert as ever. Of late years his principal activities have been confined to teaching and things related to teaching, as well as composition. But even in the years when he was one of the greatest pianists of Europe, he found time between concerts not only for teaching, but also for promoting chamber music societies, arranging and composing works for the piano, and turning out the series of epoch-making pedagogical works for pianists and piano students.

"That is why Philipp has so few discoverable hobbies, although Americans who have known him intimately have a reflective glow when reminiscing about the man's personality. Almost invariably their stories about him are related to the man's work. Apparently he is one of the rare artists who makes work attractive enough to others so that they do not require extraneous stimuli.

"For a generation and more Philipp has been a sort of finishing school attracting many American pianists almost as magnetically as the Paris Conservatoire attracted Philipp himself in the seventies away from Budapest, where he was born in 1863. For many musicians and music students the most fascinating thing about Philipp is that he is a link with the past because of his study at the Conservatoire with Georges Mathias, a pupil of Chopin. Mathias' recollections of Chopin, in fact, are contained in his prefatory note to Philipp's series of technical exercises for pianists, Daily Exercises Out of the Works of Chopin.

Long Professor at Conservatoire

"Aside from his many American pupils during more than three decades at the Paris Conservatoire (where he became professor in 1903, and where he is still actively engaged), Philipp's only direct contact with America in the past was as correspondent years ago for The Musician, an American magazine to which he contributed a monthly letter as well as occasional special articles on French music. The correspondence is marked by the highest authoritativeness of a man who knew the subject of which he was writing, and by a style flavored with his own personality.

"Isidor Philipp, who arrives here late in July for two months of teaching in Boston and New York under the auspices of the Felix Fox Pianoforte School, rarely plays the piano in public nowadays. Yet listeners who have heard him in private report how amazingly he has retained his powers at the keyboard, and tell of his still active interest in contemporary music. It was this interest which, through his career, led to his intimate friendships with the masters of his day, Saint-Saëns, Fauré and Widor." M.

Seven Choirs Unite for Festival During Portland, Me., Music Week

State Federation of Music Clubs and Maine Chapter, National Association of Organists, Hold Joint Convention

PORTLAND, ME.—A seven-choir festival, held in City Hall, was a special feature of National Music Week. Mrs. Foster Haviland, chairman of religious music in the State Federation, arranged the program, and Rev. Wm. Jones, D. D., presided. Howard Stevens conducted the massed choirs from the following churches: Immanuel Baptist (Susan Coffin, director); Westbrook Congregational (Fred Lincoln Hill, director); Woodfords Congregational (Mr. Stevens, director); Central Congregational of Bath (John Shaw, director); Chestnut Street Methodist Episcopal (Mrs. Walter Bachelder, director); People's Methodist Episcopal, South Portland (Romayne Perry, director); St. Lawrence Congregational (Ethel Fullerton Match, director). Mr. Hill was at the organ for the solo prelude and postlude, and accompanied the concerted numbers. Assisting the choirs was Stella Brewster, violinist, with Alfred Brinkler accompanying. Isabelle Jones delivered the soprano solo in Jerusalem from Gallia, and Evelyn Badger Carroll, contralto, was heard in Mendelssohn's Oh Rest in the Lord and other selections. Romayne Perry, soprano, Clifton Perry, baritone, Clarence Williams, tenor, and Mrs. Higgins, soprano, also had solo parts.

The Polyphonic Society, a chorus of selected voices, directed by Alfred Brinkler, presented its annual spring concert before an appreciative audience. Several choral numbers were given, most of them being sung without accompaniment. The soloists were: Mrs. Frank Densmore, contralto, Elstad Smith, tenor, and Sylvia Rowell, violinist. Constance Rundlett and Anna Carey were the accompanists.

Teachers and Organists in Meeting

A joint convention of the Maine Federation of Music Clubs and the Maine chapter of the National Association of Organists was held at Augusta recently. Caroline Fenno Chase, president of the Cecilia Club, had charge of the arrangements for the convention and welcomed the many delegates. A concert by the Bates College Music Clubs, directed by Seldon Crafts, was presented. Following the business sessions, music was furnished during luncheon by students from the Eastern Music Camp, under the direction of Dorthy Marden of Waterville. The program for the concert one evening was presented by representatives of the following music clubs: Schubert Club, Kennebunk; Rubinstein Club, Rockland; MacDowell Club, Portland; Philharmonic Club, Lewiston-Auburn; Kotzschmar Club, Portland; Fremstad Club, Bridgton; Rossini Club, Portland; Chopin Club, Westbrook; Marston Club, Portland; Ethelbert Nevin Club, Sanford; Bye Family Ensemble, Portland; Les Camarades Musicaux, Bath; Philharmonic Club, Millinocket; Schumann Club, Bangor.

Junior Day was observed with Louise Armstrong, state junior counselor, presiding. The hymn playing contest was a feature of the day. The Junior Cadet Orchestra, of Bangor, played selections, and Elizabeth Price was heard in a trumpet solo. The concert by the junior clubs was given by representatives from the following organizations: Norway Junior High School Orchestra; Music Questors, Portland; playlet, The Boy Handel, Edith Lowell, Gorham; Junior Damrosch Club, Portland; Pioneer Juvenile Fremstad Club, Bridgton; Junior Schubert Club, Hallowell; Wilton Academy Music Club; Monday Music Club, Augusta; Junior Rossini Club, Portland; Good Will Farm; Junior Kotzschmar Club, Portland; Beethoven Study Club, Hallowell; Bridgton Junior Orchestra.

Among the officers of the State Federation present were: Mrs. Guy Gannett, president, from Portland; Mrs. S. Merritt Farnum, Lewiston, vice-president; Mrs. Ernest Theis, Westbrook, director of Portland District; Mrs. Foster Haviland, Portland, chairman of religious education; Mrs. Charles Carroll and Bertha Gould, Portland, recording secretaries; Nellie McCann, Gorham, editor of Appoggiatura; Mrs. Creighton Stanwood, Millinocket, auditor; Mrs. Rodney Roundy, Portland, chairman of ways and means committee; Elizabeth Litchfield, Lewiston District director; Mrs. Ezra Briggs, Caribou, Aroostock District director; Mrs. Ivah Waddell, Caribou, state extension chairman. Special guests of the convention were Mrs. George Hall, Providence, R. I., former president of the Plymouth District; Ruth Ferry, New Haven, Conn., president of the Plymouth District; Ruth Tripp, Central Falls, R. I. S. R.

Westminster Choir School Festival at Princeton, N. J.

The 1934 festival of the Westminster Choir School takes place at Princeton, N. J., June 7, 8 and 9. The schedule of events for Thursday includes the annual commencement of Westminster Choir School at the First Presbyterian Church; luncheon at Ye Tavern for the school faculty, students, parents and guests; an informal tea at the home of Dr. and Mrs. John Finley Williamson for seniors, parents, alumni and former members of the choir; a dramatization of Mendelssohn's Elijah and The Great Choice, by Fred Eastman, presented at Princeton High School by the Westminster Choir School department of education dramatics, under the direction of Mrs. Williamson.

The first event on Friday is the annual breakfast of the Alumni Association, following which comes the Consecration Service of the 1934 graduating class of the school at Miller Chapel. There will be luncheon for the Westminster Choir Social Summer School Association and a reception for guest choirs at the Westminster Girls' Dormitory. In Princeton University Chapel, the choir will sing the Kyrie and Gloria from Bach's Mass in B minor, and in the evening the Credo Sanctus and Agnus Dei. The day will be completed with the annual banquet of the choir.

Saturday's programs begin in Princeton High School with The Rock, by Mary B. Hamlin, presented by the department of education dramatics under the direction of Mrs. Williamson. At noon an inspection of new buildings of the school is scheduled. Past, present and future choirs of the Westminster Choir School will give a program at Alexander Hall in the afternoon. The final program of the festival is scheduled for Palmer Stadium by the Westminster Choir School, Princeton Choirs, guest choirs under Westminster leadership and the Trenton Central High School Band. The festival, as usual, is under the direction of Dr. Williamson.

Tulsa to Have Summer Opera Season

TULSA, OKLA.—There is to be a season of summer opera again here consisting of a series of six performances of both grand and light opera. We will hear an excellent all-Oklahoma cast in Pagliacci on June 14 and 15 in Skelly Stadium. We are also to hear a native tenor, Giuseppe Bentonelli who for the past nine years has been singing abroad. He recently sang in the world première of Refice's opera Cecilia at the Royal Opera of Rome. Bentonelli sings the rôle of Canio at his homecoming. Other operas which will follow are Martha, and Gilbert and Sullivan's Trial by Jury. All of the productions are under the direction of Dean Albert Lukken of the University of Tulsa.

M. W.

Mrs. Edwin Hughes Presents Pupils

Mrs. Edwin Hughes presented a number of her piano pupils on May 27 at the Todhunter School, of which Marion Dickerman is principal and Mrs. Franklin D. Roosevelt, vice-principal. Those taking part in the musicale were Ethel Robinson, Gail Robinson, Alice Louise Gahagan, Audrey Edmonds, Miraed Peake, Ruth Alice Davis, Elizabeth Ward, Grace Strahan and Alice Ruth Stacey. Mrs. Hughes is director of all the musical activities at the school.

New York Début Audition

June 13 is the date set for a hearing of singers and instrumentalists for the free début offered by the New York Madrigal Society (Marguerite Potter, president). Applications must precede registration, at 815 Steinway Hall, New York.

Galli-Curci Wins Throng In Omaha Recital

Teachers' Association Presents Ten Piano Ensemble in Music Week Program—Debussy's Blessed Damozel Sung

OMAHA, Neb.—Amelita Galli-Curci was presented by the Civic Orchestra Society in a song recital at the Technical High School, and succeeded in furnishing an evening of admirable entertainment to the large audience present for the occasion. Singing with her old-time vivacity, loveliness of tone, finesse and ever-present charm, Galli-Curci gave no end of pleasure to her hearers and was rewarded with rounds of applause. She rewarded her admirers, in turn, with numerous extra numbers. The artist was sympathetically and capably assisted by Homer Samuels, pianist, and Raymond Williams, flutist, each of whom contributed a solo group.

In celebration of National Music Week, the Omaha Music Teachers' Association presented a gala performance at the City Auditorium, of which the main feature was a ten-piano ensemble in which twenty players, ten men and ten women, participated. The male contingent first performed the G minor prelude by Rachmaninoff and Malaguena by Lecuona, after which the ladies were heard in Arensky's Valse. The two groups then joined forces in a performance of Schubert's Military March; Rudolf Seidl conducted. In addition, there was a large violin choir, also conducted by Mr. Seidl, a series of numbers by the Senior Glee clubs of the South High School, directed by Mabel Shipherd and Alice Musselman, a drum and trumpet corps from Saratoga School and two dance numbers furnished by the Cora Quick School of Dancing.

David Lazarus, bass-baritone, was heard in recital at the Technical High School last week, assisted by Thelma Gaspar, violinist, and Warren Watters, pianist. Mr. Lazarus disclosed a richly colored and sympathetic voice, vital interpretations, distinct pronunciation and a splendid stage presence. Miss Gaspar likewise scored heavily.

Debussy Work Performed

The Matinee Musical Club presented a varied and interesting concert at the Joslyn Memorial, the main feature of which was a production of Debussy's The Blessed Damozel, sung by a vocal quartet consisting of Ruth Durkee and Esther Ellis Clark, sopranos, Esther Dinkel and Dorothea Linsel, contraltos. An ensemble of strings, piano and organ supplied the accompaniment and Warren Watters conducted. Solo performers were Helen Williams, violinist, Dorothy Madden Hansen, soprano, and Berneice Dugher, pianist. Other events at the Memorial have brought forward as soloists Louise Schnauber Davis, Lester A. Somers and Luigi Gregori, violinists, Wilbur Chenoweth, organist, and Sydney Pepple, tenor, in addition to the regular organists, Mrs. Zabriskie, Miss Leaf and Mr. Bush. J. P. D.

MacDowell Club Sponsors Annual Contest

The MacDowell Club of New York City announces its third annual Young Artists Contest, to be held in October. The object of these contests is to provide opportunities for gifted young performers to make public appearances in New York City. Those contestants whose work is judged to show the most outstanding merit will be presented in individual recital programs at the MacDowell Club, without expense.

The contest is open to pianists, violinists, cellists, and other instrumentalists, string ensembles and vocalists. Contestants must be not over thirty years of age. Application blanks with full particulars may be had by applying by letter to the MacDowell Club, 166 East Seventy-third Street, New York City.

The judges in the final auditions of previous contests have included Harold Bauer, Willem Willeke, Louis Persinger, Jeannette Vreeland, Mischa Levitzki, Paul Althouse, Joseph Regneas, George Fergusson, Edouard Dethier and Percy Such.

Former contest winners include Genevieve Rowe, soprano; Pauline Pierce, mezzo-soprano, Evelyn Klein and Frederick Buldrini, violinists; Grace Castagnetta, Ruth Oehler and John Gruber, pianists, and the East Blue Hill String Quartet.

Applications must be on file at the MacDowell Club by September 15 at the latest.

Jacobs Continues as Conductor of Hunterdon County Symphony

FLEMINGTON, N. J.—The first meeting of the Hunterdon County Symphony Orchestra was held on May 21, when plans were announced for the coming season. The meeting was presided over by Mrs. Arthur Foran, president, and there was a large attendance of committee women. The plans include two concerts for the third summer season at the Palace Theatre, Flemington, on Friday evenings, June 15 and September 21. Max Jacobs continues as conductor.

New York Federated Music Clubs Hold Biennial Meeting in Watertown

Etta Hamilton Morris Reëlected President—Mrs. John A. Jardine, National Head of Organization, Attends—Three Days Hold Many Musical Events

WATERTOWN, N. Y.—The New York Federation of Music Clubs held its ninth biennial convention in Watertown on May 10, 11 and 12. Honorary patrons of the convention were Governor and Mrs. Lehman. Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, was honor guest. During the three days election of officers for the state federation took place. Officers for the past year were Etta Hamilton Morris, president; Wilhelmina Woolworth Knapp, first vice-president; Florence Otis, second vice-president; Mrs. Elbert Horton, treasurer; Mrs. C. J. LaFleur, recording secretary; Dorothy Reims, corresponding secretary. All of these were reëlected with the exception of Mrs. Knapp, who had asked to be relieved but remains on the board and acts as director of the Northern New York Region. Mrs. Garner, the third vice-president, also asked to be relieved, and the two vacancies were filled by Mrs. DeWitt Ogsbury as first vice-president and Mrs. John McClure Chase as third vice-president. The reëlection of Mrs. Morris as president was received with great favor, as evinced by the applause when Mrs. Jardine made the announcement.

ELABORATE MUSICAL PROGRAM

The first day of the convention comprised registration, business session and appointment of nominating committee, luncheon and reception by the hospitality committee, and a concert at South Junior High School. The opening night program brought a fanfare of trumpets and march by the Children's Home Band (Thurston Lewis, director); processional march: Edward King and George Bonney, emblem bearers, federation officers, guests of honor, delegates, committee chairmen, club presidents; and assembly singing of the New York State Song by choral units, Cape Vincent Music Club Chorus, Gouverneur Music Club Chorus, Ogdensburg Women's Choral Club, Watertown Morning Musicales Chorus and Watertown Y.W.C.A. Glee Club. The Rev. Walter C. Middleton delivered the invocation and the massed women's chorals sang Gounod's Unfold Ye Portals, accompanied by the Ogdensburg Civic Orchestra (Charles N. Burmaster conducting). Greetings and response were given by John B. Harris, Mayor of Watertown, and Mrs. Morris; the Ogdensburg Civic Orchestra (William Dewan, conductor) played Sibelius' Finlandia. Another feature was the women's choral competition. Each chorus sang Flower of Dreams by Joseph Clokey and another number of its own choice. Those competing were the Gouverneur Music Club (Ora Spencer Fuller, conductor), Ogdensburg Women's Choral Club (Ann Pease Breaky, conductor), Watertown Morning Musicales Chorus (Grace Munson Allen, conductor), and Watertown Y.W.C.A. Glee Club (Charles N. Nurmaster, conductor). Tenor solos were offered by John Barr, winner of the young artists' contest of the federation, with Wilhelmina Woolworth Knapp at the piano. The contest was won by Morning Musicales Chorus of Watertown with the Ogdensburg Choral a close second.

ETTA HAMILTON MORRIS, president of New York State Federation of Music Clubs.

On Friday, the day began with a business session. A lecture was given by Dr. William Baird White on Opera in the Eyes of Science. Mrs. Morris presided over the educational luncheon, whose speakers were Louise Weigester, Clarence Johnson and Harold L. Butler. Robert O'Hara, local *improvisateur*, gave a pianologue, and Mary Plunkett, mezzo-soprano, vocal solos, with Marion McLaughlin, accompanist. In the afternoon there was a concert of works by Northern New York Composers in All Souls Church. A chorus of fourth grade pupils sang numbers by Gladys Mantell; a vocal trio, two items by Hazel Fletcher-Hawley. Clarence Johnson was represented by violin solos, soprano solos and a string quartet composition. Marianne Genet composer, accompanied three vocal numbers, her own compositions, and Adolf Frey played his own piano romanza, with accompaniment for strings, second piano and organ.

In the evening a banquet was given at the Hotel Woodruff. Mrs. Jardine was the honor guest and speaker; Marianne Genet and Dr. Adolf Frey, composer guests. Dr. Henry H. Stevens was toastmaster and the invocation was delivered by the Very Rev. Henry Winne Bell. The musical program was given by the Little Theatre Orchestra (Watertown), Lysle Schmid, conductor; Mario Lentrichio, violinist, with Walter Lee at the piano; George Hayes, tenor; Madolyn King Tuft, *danseuse*, with Squire Haskin at the piano. Ann Pease Breaky, pianist, and William Dewan, violinist.

JUNIOR CONTESTS A FEATURE

Saturday brought the general election. Junior contests were held in the morning at All Souls Universalist Church, with Mrs. Florence Otis, chairman. Piano, violin, ensembles, glee clubs and toy orchestras were featured. The Junior Clubs made report, Mrs. Morris presiding. Mrs. John McClure Chase presided over a forum luncheon. The topics were festivals, chorals, church music and opera; the speakers, Stuart Gracey, Herbert Stavely Sammond and Helen Hosmer. The musical program was given by Elizabeth Belch Cappon, contralto, who sang in costume excerpts from Charles Wakefield Cadman's From Wigwam and Tepee.

Hazel Fletcher Hawley presided over the Junior luncheon at All Souls Parish House. Their musical program presented the New York State Junior Song (Morris), Whistling Solos, Irene Allen; dances by Patsey Baggott Studio Club.

The Junior Band contest was held on All Souls Church lawn. The winner was the Children's Home Band of Watertown and the winners in the Junior Choir Contest were Unison Choirs of Grace M. E. Church, Sacketts Harbor; in the two-part class, Hawley-Dunning Choir, Massena, and Second M. E. Church, Norwood. The contest for state normal and college female groups was won by the Phoenix Club of Potsdam (Helen Hosmer, director), with the Syracuse University girls only two points behind in the judges' rating. The Madrid Choral Society, the only entrant in the mixed choral class (Marion Robson Wimble, director), qualified and was awarded the cup. The Potsdam Symphony Orchestra gained great favor. Its conductor is Franklyn H. Bishop. Massed choruses and orchestra concluded the convention with a performance of Wagner's Hail Bright Abode, under the baton of Helen M. Hosmer.

Nearly 1,000 people took part in this music festival, all of whom were members of the New York Federation of Music Clubs. B. D.

Series of Concerts Opened at La Forge Home

DARIEN, CONN.—The first in a series of four concerts was heard at the La Forge home here, May 20, and presented Robert Simmons, radio tenor, Maria Halama, Czech mezzo-soprano, Harold Dart, pianist, Vaclav Divina, accompanist, and Frank La Forge, composer-pianist. An audience that taxed capacity greeted the artists warmly.

Mr. Simmons sang two groups, the first in French and the other in English, and the beauty and richness of his voice gave pleasure, which was augmented by the combined artistry of Mr. Simmons and Mr. La Forge, at the piano. Miss Halama sang Czech folksongs in the costumes of that country. She has a colorful voice and a delightful stage presence. Mr. Divina gave excellent support at the piano. Mr. Dart played brilliant piano solos and revealed technical facility coupled with musical expression.

A fitting conclusion was the performance of Liszt's E flat concerto by Mr. Dart at the piano, and Mr. La Forge at the organ. The brilliance and finesse of the playing of these artists brought an ovation. The next concert of the series was on June 1, presenting Emma Otero, coloratura soprano, Manlio Ovidio, baritone, and Gerald Mirate, pianist, in a costume recital. S.

Notable Musical Heritage Embodied in Personality of Alexandre Tcherepnine

Work of Russian Composer, Who Will Return for American Tour Next Season, Described by George Leyden Colledge, His Manager

Alexandre Tcherepnine will return to America next season, remaining here during March and April, again under the management of George Leyden Colledge. At the present time the Russian composer and pianist is in the Orient, visiting China, Japan, India and other Far Eastern countries.

"Musically, one of the most colorful figures of our day," Mr. Colledge describes Tcherepnine. "Europe has realized this for the last decade, and in America his name is appearing with constantly increasing frequency on our programs, both as composer and performer.

"As for his personality—he is a modest character, shunning the limelight of publicity which persistently follows him wherever he goes. He is a man of much personal charm and a disarming sense of humor.

"Both the circumstances of his life and the musicianship that was his natural inheritance from a father who was a composer and a mother distinguished as a concert pianist, have contributed to the development of Tcherepnine's gifts.

INHERITED MUSICAL TRADITION

Born in St. Petersburg in 1899, the son of Nicolas Tcherepnine and Marie Benois Tcherepnine, young Alexandre grew up in a musical atmosphere. His father was for many years director of the Imperial Opera in St. Petersburg and succeeded Rimsky-Korsakoff (his former teacher) as professor of the orchestra class at the St. Petersburg Conservatory. Among his pupils there were Stravinsky, Prokofieff and Oboukoff.

"The Revolution, with all its attendant upheavals, sent the Tcherepnine family to Tiflis, where they remained for three years before further political outbreaks caused them to take refuge in Paris. While in Tiflis, young Tcherepnine, only nineteen years old, became music director of the Tiflis Opera. Another result of his sojourn there was that he came into direct contact with the folk music of the Caucasus, with its semi-Oriental flavor of theme and rhythm.

"It was 1921 when he took up residence in Paris, and arranged to continue his composition studies under Vidal, the development of his piano art under Isidor Philipp. Two years later, making his début with the Monte Carlo Orchestra, he was introduced at the same time as a composer, playing his own first piano concerto. Also in 1923, an example of his creative talent was presented to London, when Anna Pavlowa gave the world première of Ajanta Frescoes, a ballet written for her by Tcherepnine. Thus, in a single season he was established as virtuoso and composer.

COMPOSER OF MANY WORKS

"Since that time his progress has been rapid and consistent. A prolific writer of music, he has produced three piano concertos, orchestral works, chamber music for various combinations, solos for cello, violin and piano, and operas. His first venture into this last-named field, the opera Ol-Ol, was given its world première at Weimar in 1928 and has since been frequently heard over the radio and in prominent theatres. It was given at the Mozarteum during the 1933 Salzburg Festival and received its first American performance in New York at the Casino Theatre on February 7 of this year. His second opera, Der Hochzeit der Sobeide, had its initial presentation at the Vienna Volksoper in April, 1933. A subsequent performance was in the gala Festwochen of opera at the same theatre during the week of May 30 of the same year.

"In America, I believe that his music is winning a wide public through its vigorous, colorful style, its inherent quality of introspection, so individual but at the same time so Russian. American premières of his works, besides the one of Ol-Ol, include performances of Magna Mater by Dr. Koussevitzky and the Boston Symphony Orchestra; duo for violin and cello written at the request of the League of Composers and played at the League's tenth anniversary concert in New York; the second string quartet and the quintet for strings and piano, in Boston; and his Five Russian Dances, featured by the Omaha (Nebr.) Symphony Orchestra, under Rudolph Ganz, for its final concert of this season." M. L. S.

HENRI DEERING

PIANIST OF INTERNATIONAL REPUTE
ENGAGED FOR
MASTER CLASS FOR PIANISTS
AT THE
UNIVERSITY OF NORTH CAROLINA
FROM JUNE 18 to JULY 21 AT CHAPEL HILL AND GREENSBORO
BOOKING CONCERTS SEASON 1934-35
NBC ARTISTS SERVICE, 30 Rockefeller Plaza, New York
GEORGE ENGLES, *Director*

From Czarist Russia to Modern America Marks Course of Maria Kurenko's Career

Engagements in Many Countries in Concert, Opera, Film and Radio Have Followed Coloratura Soprano's Début in Moscow

It was in 1917, that portentous year in Russian history, that a young Siberian soprano made her début at the Moscow Opera in a work soon to be banned from the country's repertoire—Glinka's Life for the Czar.

The girl who bowed over the footlights to the welcome of the Moscow public on that night was Maria Kurenko, who in the intervening years has acknowledged similar plaudits throughout her own and other European countries, and in America has just completed her ninth consecutive season of appearances. During that time she has been heard here with the Chicago Civic Opera, as soloist with orchestras, over the radio, in the M-G-M movietone, and in extensive concert tours.

Mme. Kurenko spent her early years in Siberia. Her first schooling was received there, but later she went to Moscow with her parents and brother and sisters, all of whom were musical. There she entered the Moscow Conservatory to study singing, but at the same time completed her general education at a university.

"All of us in our family," she explained, "were required as a matter of course to assimilate a broad culture as well as fit ourselves to enter one particular field. Hence, I was not allowed to confine myself to my training at the conservatory. Also during this period I sang in choirs and in choruses to help along the financial side of my education.

"At the conservatory we of the vocal contingent were given thorough preparation for singing in opera, oratorio, concert and so on. I studied with the famous Italian professor, Mafetti. It was hard but rewarding work. I put my whole heart into it and to my great joy was graduated with the gold medal.

"Soon after my début came the Revolution, and with it vast political changes and, of course, consequent upheavals in other fields. Music, however, maintained much of its old status. There were some shifts in the repertoire, in the methods of management, but the population of the country was eager for the temporary escape from their own problems that the arts offered. The theatres were packed and there was an enormous demand for opera and concerts."

First Impressions of America

After several years of appearances in the principal cities of Russia, singing the lyric-coloratura soprano repertoire of opera and in many concerts, Mme. Kurenko went to Paris, and from there came to America.

"My first glimpse of these shores was a little overwhelming," laughed the soprano. "I landed in New York, and tried to recover my land legs and take in the vastness of the city and understand the American brand of English all at the same time. The very day I arrived I was told that my first engagement was in opera in Los Angeles—clear across the continent, and I had to take the train and begin the journey without even a night's rest in New York. I had a good knowledge of English and was looking forward to practising it *en route* to the coast. My initial attempts to understand, though, were a little discouraging as the first person I talked to was the Negro porter. His dialect was perfectly incomprehensible to me and my confidence was rather shaken. However, on the same train with me were other singers also on their way to Los Angeles, and I soon was

(Lipnitzki photo)
MARIA KURENKO

reassured and established a friendly understanding with them, lingual and personal.

"In Los Angeles I sang a series of operas with a company taken chiefly from the Chicago Civic Opera. A few seasons later my own name was added to the roster of the Chicago forces, and with this organization I sang two seasons, appearing in Boston, Cleveland and other cities as well as in Chicago.

"My American experiences in all the capacities in which I have faced the music-lovers of this country, have been a delight to me. The audiences are discriminating, open-minded and keenly responsive. My concert tours have taken me to almost every section of the United States and northward into Canada, and everywhere I find a constantly increasing love for all sorts of music.

Growth in Public Liking for Opera

"The growth of appreciation for opera is one gratifying feature of the last ten years, and this, it seems to me, has come about under a real handicap—the fact that opera in this country is usually not sung in English. In other countries, the libretto is always translated so that the dramatic appeal of a work may be exercised, in addition to the musical element. To my way of thinking, opera cannot be enjoyed to the full unless the story is comprehensible and the meaning of each word clear.

"Of course, the text of the original language is better suited to the music than any translation could be. However, this calls for an ideal condition, where the audience understands many languages and the singers are free to express themselves in the tongue chosen by the composer. Unfortunately, though, ideal conditions must be adapted to realities. Translation of librettos into the languages of various countries is a compromise, it is true, but one which results in stimulated public interest and cultivation of an abiding love of opera."

The Question of Languages

"Do you think the same principle applies to concert?" Mme. Kurenko was asked. "In your opinion, should a concert artist, facing an American audience, sing only in English?"

"No, no," was the reply. "That is a different matter. In opera we have a story to make understandable. In concert, the audience is looking for a purely musical experience. It is possible then to cling to the original texts, which, of course, are molded in inflection, accent and phonetics to the musical line."

Mme. Kurenko, having concluded her season here, is going to Europe for engagements there during the summer months. In the early fall she will come back for her tenth successive season here. Last summer also was spent abroad, and in Paris the artist's schedule included appearances at the Russian Festival in the Champs Elysées Theatre and a Mozart Festival also held in the French capital. In this country, besides numerous concert and radio bookings, Mme. Kurenko sang at the Tschaikowsky Festival held in Boston recently by the Boston Symphony Orchestra under the baton of Serge Koussevitzky. M. L. S.

El Paso Orchestra Closes Season

Vocal Program Offered as Benefit for Baby Milk Fund

El Paso, Tex.—This fourth and final concert of the El Paso Symphony Orchestra under the baton of H. Arthur Brown marked the completion of another successful season. The program was dedicated to the memory of the late Charles J. Andrews and a large and appreciative audience attended.

Mendelssohn's overture, A Midsummer Night's Dream, and the Dvorak symphony No. 5 in E minor, From the New World, formed a beautiful and interesting first half of the program.

The second portion of the concert introduced Mr. Brown in a violin solo, Sarasate's Introduction and Tarantelle, with Marguerite Hartsook as accompanist. Much praise was accorded Miss Hartsook's playing. She has been soloist and sympathetic accompanist for the orchestra on many occasions.

Everto Stidham, baritone, guest artist of Los Angeles, gave one major selection, the aria from Verdi's The Masked Ball, Eri Tu, and later delighted his audience with a trio of English selections.

Special mention must go to the orchestra for the magnificence with which it presented Sibelius' The Swan of Tuonela and for the closing number, Liszt's symphonic poem No. 3, Les Preludes.

Florenc Watkins, singer, writer and teacher, delivered a group of spring songs at a recent garden party for the benefit of the Baby Milk Fund. She also sang at the annual installation party given by the Rebecca Stoddart Chapter, D.A.R. Mrs. Watkins was guest soloist for the Pan American Round Table at its last meeting of the year.

A program featuring musical compositions by members of the El Paso MacDowell Club was presented on May 8 at the Women's Club Virginia Bean, club chairman, arranged the program.

Grace Wolcott, dramatic teacher, Marguerite Hartsook and Miss Everts, assistant to Miss Hartsook, faculty members of the Radford School for Girls, presented students of the music and dramatic art departments in an annual recital before an appreciative audience at the school. F. W.

Carl Friedberg to Play at Worcester Festival

Carl Friedberg, pianist, who appeared in New York last winter as soloist with the New York Philharmonic-Symphony Orchestra and in his own recital, has been engaged as soloist at the Worcester (Mass.) Festival next October.

COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY

Degrees: Bachelor of Music and Master of Music

Piano, Piano Teacher Training, Voice, Organ, Violin, 'Cello, Composition, Harp and Public School Music.

All the advantages of a large University. Six pipe organs, Women's Dormitory with practice pianos:

SUMMER SESSION JULY 2 to AUGUST 10

For bulletin address Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

Chamber and Choral Lists in Providence

Sanromá Is Soloist with University Glee Club—Many Groups Heard During Music Week

Providence, R. I.—Brown University and the Rhode Island School of Design in connection with the Community Art Project presented the Musical Art Quartet in the gallery of the School of Design. The program was from the choicest of chamber music and was played with unity of ensemble, tonal balance and artistic sensitiveness which characterizes the work of this string quartet.

The University Glee Club, assisted by Richard Burgin, concertmaster of the Boston Symphony Orchestra, and by Jesus Maria Sanromá, gave its third concert of the season in Memorial Hall. Berrick Schloss, the director, brought out the club's finest expression, its vitality of rhythm and excellent diction in a delightful program. Mr. Burgin and Mr. Sanromá were heard in a notable presentation of Partita (Charles Martin Loeffler). In his second group of solos Mr. Burgin was accompanied by Leo Litwin.

The Clavier Ensemble gave an enjoyable concert in Plantations Auditorium assisted by a double quartet of strings with Paul Velucci conducting. The high spots of the program were the Concerto Grosso No. 2 in G minor and March (Hutcheson). Carnival Suite (George Boyle) was heard for the first time and was given a spirited performance by Paul Velucci and Beatrice Ward, pianists. Caprice Espagnol (Rimsky- Korsakoff) played by Avis Bliven Charbonnel and May Atwood Anderson concluded the program.

The Rhode Island Chapter of the American Guild of Organists presented William E. Zeuch of Boston in a recital at the Central Congregational Church, in a program of both old and new works. Mr. Zeuch's playing was masterly and as in Carl McKinley's choral preludes Munich and St. Catherine, atmospheric. Ronde Francaise Boellmann), particularly delighted with its strong rhythm. The Bach numbers, which were played last, displayed artistry.

Music Week Events

Music Week furnished something for all tastes, only a small part of which can be mentioned here. Capacity houses greeted each performance. It opened with an address by James E. Dunne, Mayor of Providence, and a concert by male choruses, the Boys Glee Club of Central High School, the Masonic Choir, the Overseas Male Quartet, the Einklnag Singing Society, and the Verdandi Male Chorus. In the All-Club Night program were heard Doroty Joslin Pearcs, pianist, Ruth Moulton, violinist, and Louise Waterman, cellist, Adeline DiNucci Brown, soprano, Ray Allen Gardiner, basso, George Jordan, violinist, Oscar Lozzi, pianist, Dorothy Horan, mezzo-contralto, and Rene Viau, pianist. The Providence Symphony Orchestra gave its services for one evening presenting a fine program in the Metropolitan Theatre. Lorette Gagnon, pianist, was the soloist, playing the second concerto in A major (Liszt). Home and neighborhood groups brought out the Sunshine Chorus, the Offers Family, Lila Horton Singsen, soprano, Selma Rohland, harpist, Mrs. Raymond Perry, pianist and the Nickerson House Orchestra. For those devoted to Gilbert and Sullivan the Savoyards, under the direction of John B. Archer, gave Ruddigore. Junior Night was devoted to a half hour of music by the advanced elementary orchestras of the Providence High Schools, Chopin Young Artists, Chopin Juveniles, Junior Chaminade, the Ensemble Club, the Octave Club and Chaminade Young Artists Vocal Sextet and the Junior Chopin Club. The week continued with a Community Sing in the Metropolitan Theatre led by Tom Mulgrew with George Goulding at the piano, and concluded with church music of all creeds at Sayles Hall, Brown University, preceded by an organ recital by Prof. Arthur B. Hitchcock.

B. N. D.

Stadium Opera Promises Eminent Casts

Many prominent singers are to take part in the Stadium opera series presented in New York this summer. The first performances, June 29 and 30, will be of Saint-Saëns' Samson and Dalila, with Paul Althouse and Margaret Matzenauer in the title rôles, and the cast also comprising Alfredo Gandolfi and Louis D'Angelo. The later schedule includes Lohengrin, with Anne Roselle as Elsa, Cyrena Van Gordon, Ortrud, Frederick Jagel in the title rôle, and Chase Baromeo as the King; Aida, with Rosa Tentoni as the Ethiopian princess, Kathryn Meisle, Amneris, Mr. Jagel, Radames, and Claudio Frigerio, Amonasro; and Die Walküre, with Mr. Althouse, Siegmund, Elsa Alsen, Sieglinde, Miss Meisle, Fricka, and Mr. Baromeo, Hunding. Alexander Smallens will conduct.

Rome Audience in Uproar at Premiere of Malipiero Opera

(*Continued from page* 5)

the deafening clamor. The defenders managed to force three recalls, but when Malipiero appeared among the cast at a final one, insults were heaped upon him. Had the public had fruit under hand, as in the "good" old days, it would surely have flung it at Gian Francesco, or at Luigi, too. My last year's predictions of an exhibit of "monocled rowdyism" have thus proved true!

The last act degenerated into a continuous brawl. The running fire of ironic remarks and noises of all kinds were so loud the music was scarcely heard. Little by little the uproar became absolutely ferocious; people wanted some scalps. A lone individual in the gallery who had the courage to applaud was set upon with clenched fists by several of his infuriated neighbors and came out with a face badly mauled. Mussolini himself was furious, whether more at the work or at the disorder it is hard to say. He was several times heard to mutter angrily: *"La finisca!"* (Stop it!). When the Duce's small son playfully applauded he was promptly squelched by the paternal frown. It was well for Malipiero's hide that he disappeared rather than provoke further the furies of this mob.

But wherefore all this tempest in a tea cup? As hinted, the book alone was sufficient provocation for such a crowd, worked up by a partisan press. Pirandello drew it from his own story of the same title, inspired in the folklore of his island. It is in no sense a conventional libretto but rather a "drama for music." He penned it with Malipiero in mind; he rates him the greatest living composer. Excluding the ballet plot for Casella's La Giara (The Jar), it is his only book for the lyric stage. The action is based on a superstition of certain Sicilian peasantry, who believe in evil spirits called Le Donne.

A Fable of Mixed Identities

It will be simplest to follow story and music together. (Act I, Scene 1) After a few introductory measures in the orchestra, the parting curtain discloses a dark drop symbolizing Life. Before it the Mother wails her lament of how one night the seven witches—Le Donne—stole her lovely babe in swaddling clothes and left in its stead the horrible imbecile she has raised. Her dismal cry of *"Figlio mio!"* (My child!) is of grim, stark power; it sculps her drama vividly and as a sort of leading theme recurs often at pivotal points of her action. The protagonist and her tragedy are incisively characterized from the very opening bars.

To her cry the other mothers, "peasant women weighed down with maternity, with poverty and humble grief," reply in chorus. It is a halting, panting theme, intensely moving under its burden of desolate harmonies. Against such suffering, what can avail the scornful cynicism of the typical rural Uomo Saputo (Wise Man), whose taunts are underscored by acidulous, grotesquely deformed tarantella rhythms. The women, symbolical guardians of sentiment, beat and eject the offender, then swear the babe was actually stolen. The scene ends with the reiteration of the Mother's anguished invocation.

(Scene 2) The den of a clairvoyant, to whom the women have brought the Mother for occult aid. The hag invents the story that the babe is being raised as a prince, but, she cautions, it must be kept quiet and no search for him made, as that would only bring him harm. The better the care taken of the cripple, the better the real son will fare in his distant palace. The women are at first flattered and stupefied. Then is heard the Mother's hysterical, heart-rending shriek: *"No! Io voglio il figlio mio!"* (I want my son!)—one of the most gripping things in contemporary Italian music.

The entire act is in fact remarkable for the vividness with which the suffering peasant's psychology is depicted in all its elementary candor and credulity. Their ingenuous questions and babbling of proverbs are touchingly conveyed. Musically notable also the tender, intimate lullaby, *"Bello, biondo come l'oro, come un Gesù bambino, di cera"* (Beautiful and blonde as gold, as a waxen Christ child). Both scenes unfold in the primitive atmosphere of a fable, in which life is transfigured and rendered in its true poetic essence. A symphonic interlude between them maintains the unreal atmosphere.

As regards musical form, the composer's dominating preoccupation to serve the poet is at once visible. In this act there are virtually no moments of musical autonomy, but a free melodic declamation adhering closely to the sense and cadence of the text. There is no atonality and nothing revolutionary here. Malipiero's idiom harks back essentially to the fundamental Italian tradition that flowered most brilliantly in Monteverdi; the influence of the great Claudio is readily apparent. Yet Malipiero's *recitar cantando* has a modern and above all a typically personal dramatic concision.

An Excursion into Realism

Act II brings us down with a thud from the realm of fable to the most sordid realism. We are in a lurid port tavern or cabaret, a sort of brothel where half-nude, brazen derelicts are dancing with sailors or hoarsely yelling salacious ditties between drinks. Although not the first time such scenes have been witnessed on an opera stage, they severely shocked the prudes and proper persons of Rome. Even many open-minded people in good faith failed to see the artistic necessity for Pirandello to escort his spectators into the gutters of life in order to prove his dramatic or philosophic thesis here.

But there is more yet. Listen to this detail, quoted literally from the libretto: "Huddled on the floor, legs open and feet bare, is a mute, idiotic young woman, ragged, always pregnant, she never knows by whom, but this time it seems she does: by 'King's Son'—whence she is nicknamed 'The Queen.' On a tin-pan piano by the wall pounds a hairy and sleepy little old man . . ." This was decidedly too much for the good Romans. It was further too discordant a note under a political régime which has cleaned up urban night life, which preaches a return to the soil and the sanctity of motherhood, and holds up as an example families of eight, ten, twelve, fifteen children, and even more.

The action of this scene is as follows: As the paternity of the unborn child is attributed to the changeling idiot, the latter enters, paper crown on head, wooden sceptre in hand, followed by an uproarious gang of urchins. His stuttering song, claiming to be the king's son, is hilariously taunted. The news of the arrival of a vessel bearing a real prince attracts the anxious Mother, but she is brutally driven off. The medium, worried over the consequences of the false tale she has set in circulation, also appears, seeking news of the stranger, and tries to warn the Mother against approaching him.

This brief tableau may be considered a prose intermezzo inserted in the poetry of the fable, for artistic contrast, among other reasons. Preceded by a symphonic prelude of meditative character that prepares the hearers for the violent transition, it also is characterized musically in strong individual and episodical relief, in passing word and phrase. Each personage is mercilessly portrayed in a language so true to life that many were horrified to hear such "vulgar" music in a leading opera house. The contrast between the tinsel and the tragedy of the "dump" was also keenly rendered.

Act III (Scenes 1 and 2), laid in the languid garden of a Sicilian shore, depicts the supine prince, disdainful of his dynastic responsibilities, lolling, like a convalescent tourist, in the warm Mediterranean sun. When apprised that his father, the king, has died, leaving him the throne, he yawns and says: "Oh, yeah? I should worry! Responsibility of State? Puh! I don't give a d....!" His grotesque ministers are, furthermore, caricatures of perfect bureaucrats. The end is that he abdicates, becomes the adopted son of the obsessed Mother, while the idiot is crowned the new king.

Difficult Task of Setting Text

Malipiero's music here assumes a different style, in large part. The verbose dialogue of these final scenes, with their aphorisms and wordy interplay well suited for a Pirandello drama, but not scarcely, one feels, for an opera plot, set the composer face to face with the reef which he most feared in undertaking to set the book—recitative, the thing he abhors above all else in melodrama. He has been only partially successful in escaping it, in moments when his setting assumes a broad, independent lyricism. He himself confesses this defect. Nevertheless, the score remains a bold experiment in opera, as well as a new and significant phase in Malipiero's production. One should turn above all to the first two acts (especially Act I) to admire its new and vital idiom.

It should be borne in mind that Malipiero's previous stage works have been conceived as subjects inseparable from a constant, autonomous musical flow. They were synthetic expressions, reduced to the minimum dramatic skeletons, designed to catch only the most musical moments of an action. The composer's nude, schematic musical style further found its natural field in subjects so reduced. (The elimination of recitative was not absolutely complete except in the Sette Canzoni, but was largely so; the so-called *recitativo secco* was wholly absent.)

In undertaking the Pirandello fable, on the other hand, Malipiero found himself face to face, not with a sketch, but with a fully-developed drama in which dialogue plays an important part. No wonder, then, if he found the task doubly arduous. He says he hurled himself headlong into the composition, after his new temptation by the devil in the guise of a musical playwright, without thinking of recitative or musical subjects and forms, but aiming only to render the drama faithfully, though trembling for fear he should betray himself. He himself recognizes that the first two acts are the best and he sees in them a logical conclusion of his musical theatre, which he had abandoned since The Nocturnal Joust and The Triumph of Love.

Philosophical Subtleties

Of course, the libretto presented enormous difficulties. The central theme, manifestly, is the anguish of frustrated mother love. Parallel with it, runs another dominant thesis. Reduced to its simplest psychological terms, it is a phenomenon of individual and collective suggestion, carried to the ultimate consequences. Thus the Mother believes she has borne the fair child of her dreams and that the ugly, deformed one she now has was substituted in the cradle by the evil spirits. An atavistic instinct.

Similarly, the other mothers believe it, too, because that is their maternal nature. The changeling idiot, who in reality is not a changeling at all (but probably the result of an infantile paralysis), believes himself a king's son because fixed with that idea since infancy. The real prince falls under the Mother's spell, renounces his throne and finds happiness at her squalid hearth after he believes himself her son. What each believes is his own reality and becomes his personality. The plot hinges on this basic dualism, one of the cardinal pivots of Pirandello's entire philosophy.

About all this is woven the infinitely complex web of philosophic speculation, of psycho-analysis and hallucination, of symbolism and introspection, of caustic irony and brilliant paradox that, together with its human drama caught in a constant state of flux and paroxysm, constitutes the basis of this playwright's theatre. One can readily understand how such a theme, however poignant and beautiful in itself, was lost sight of in its cerebral frame and how the work appeared a blasphemy in the positive, expansive, "imperial" climate of fascism, which exalts the elementary concepts of king and state, clergy and hierarchy, book and musket, plow and cradle, and above all, *figli, sempre più figli, per la grandezza della Nuova Italia, figlia di Roma, luce del mondo.*

JOSEF LHEVINNE,

pianist, played an all-Chopin program over WJZ on May 31, when he was guest artist with the NBC Symphony Orchestra (Frank Black, conductor). The second and third movements from the concerto in F minor were given with the orchestra, as well as several solos. This was the second of three broadcasts featuring Mr. Lhevinne and the orchestra over this station. The last concert of the series falls on June 7.

The mounting at the Royal Opera was done with the utmost scruple under Marinuzzi at the conductor's desk and Sanin on the stage. The modern décors by Cipriano Oppo were the most suggestive in contemporary style seen at this house for a long time. The Rumanian singing actress, Florica Cristoforeanu, superb in temperamental fire and creative imagination, made an unforgettable Mother. The choruses were admirable in their very important and exacting parts. The production does this theatre great honor.

Annie Friedberg to Bring Alexander Kipnis

Alexander Kipnis, Russian basso, formerly of the Chicago Civic Opera Company, returns for a short tour to America next October and will appear as guest artist with several opera companies. He is also to be heard in concerts and recitals. Mr. Kipnis is under the management of Annie Friedberg.

PIECES FOR TWO PIANOS

Four hands

The pioneer collection for two pianos—four hands, containing 48 classic, romantic and modern compositions varied to such an extent both in character and technique as to make the volume indispensable for recital, study or recreation. Many of the arrangements are original with the composers; each composition is preceded by a 200-word note of historical, biographical or critical nature. There is also a special page of twelve recital programs made up entirely from the contents of the book.

"Pieces For Two Pianos" is unusually large in size (10½" x 13½"), the music engraved in big notes on extra long systems—fourteen to the double page—lessening the amount of turning. Piano I and Piano II are bound separately in stiff paper, 224 pages to each volume. The 48 compositions, if purchased separately in foreign sheet music form, would cost $125.00 or an average of $2.50 each. The price of this work, complete in two books, is $7.50—an average cost for each composition of 15 cents.

COMPOSER INDEX

Arensky	Valse (Suite Op. 15)
Bach, J. S.	Aria (Orchestra Suite)
Bach, J. S.	Toccata and Fugue
Beethoven	Adagio "Moonlight"
Beethoven	Turkish March
Bizet	"L'Arlésienne" Minuet
Borodin	Au Couvent
Brahms	Andante, Op. 34 bis
Brahms	Hungarian Dance No. 5
Brahms	Waltzes Op. 39 (Mosaic)
Chabrier	España Rhapsody
Chopin	Funeral March, Op. 35
Chopin	"Military" Polonaise
Chopin	"Minute" Waltz, Op. 64
Clementi	Sonata in B♭ Major
Debussy	L'après midi faune
Dvořák	Slavonic Dance No. 1
Franck	Finale (Violin Sonata)
Gluck	Gavotte (Iphigenia)
Godard	Second Mazurka
Grieg	Wedding at Troldhaugen
Handel	Vivace and Largo
Henselt	If I Were a Bird
I.—Iwanow	Procession of Sardar
Lalo	Andante (Sym. Espagnole)
Liszt	Rhapsody No. 2
MacDowell	Scotch Poem
Massenet	Aragonaise (Le Cid)
Mendelssohn	Rondo Capriccioso
Mendelssohn	Nocturne
Meyerbeer	Coronation March
Moszkowski	Spanish Dance No. 1
Mozart	Rondo alla Turca
Rachmaninoff	Nuit L'Amour, Op. 5
Rachmaninoff	Prelude in C# Minor
Rameau	Gavotte & Variations
Rim.-Korsakow	Scheherazade
Rubinstein	Romance, Op. 44, No. 1
Saint-Saëns	Cygne, Le (The Swan)
Scarlatti	Pastorale
Schubert	Marche Militaire
Stavenhagen	Caprice in C Major
Tarenghi	Serenata
Tschaikowsky	En Troika
Wagner	Intro. Act III (Lohengrin)
Wagner	Magic Fire Scene
Widor	Adagio (April Tale)
Wilm	Sarabande, Op. 62

Price $7.50 Complete

For sale at all music stores in the United States

HARCOURT, BRACE & CO. 383 Madison Ave. New York City

Chicago Audience Applauds Début of Caterina Jarboro

Further Plans for Exposition Include Appearances of Woman's Symphony Orchestra—Programs by Organist and Choruses for Swift Bridge of Progress—Third South Shore Festival Held

CHICAGO.—Caterina Jarboro, colored soprano, made her Chicago début in recital at Orchestra Hall on May 22, under the auspices of the woman's auxiliary board of Provident Hospital. Miss Jarboro's operatic career abroad and in the East had preceded her here, however. She is an outstanding dramatic soprano with an exceptional voice of lovely quality, even in all registers. She sings equally well Italian songs, French *chansons*, spirituals and operatic arias. Her interesting program was delivered so unusually well that the audience was enthralled from beginning to end and asked for many encores as well as repetitions. It may be added that Miss Jarboro has another big asset which reacts in her favor, and that is her charming personality. The diva was superbly seconded by Carl Diton, who not only played excellent accompaniments, but whose songs, Roll Jordan, Roll and Swing Low, Sweet Chariot, revealed him a composer of merit.

ALBAN KNOX IN RECITAL

Alban Knox, radio and concert tenor, gave a recital at Kimball Hall on May 20. J. Aloysius Schneider was the accompanist and Emer Phibbs, pianist, was the assisting artist.

CHICAGO BUSINESS MEN'S ORCHESTRA

Under the direction of Clarence Evans, the Chicago Business Men's Orchestra gave a concert at Orchestra Hall on May 23. This organization of amateur musicians plays with a virtuosity that is astonishing, especially displayed in the presentation of the Tschaikowsky E minor symphony, the backbone of the program. Other numbers were the Wolf-Ferrari Secret of Susanne overture, Weber-Berlioz Invitation to the Dance and numbers by Jarnefelt, Grieg and Weber.

The soprano soloist was Margery Maxwell, who made a hit all her own. She sang with artistry and was warmly applauded by the large audience.

WOMAN'S SYMPHONY TO PLAY AT FAIR

The Woman's Symphony Orchestra (Ebba Sundstrom, conductor) has been engaged to open the Ford Gardens at the Century of Progress exposition, giving two programs daily beginning June 7 and closing June 13.

Considerable interest is being shown in the activities of the Woman's Symphony Orchestra, which has made strides during the past two seasons. A number of public spirited women interested in this unique orchestra are launching a vigorous subscription drive. Harold Marshman, its manager, announces that there will be six regular concerts during the 1934-35 season, to be played at the Studebaker Theatre on the second Sunday of each month beginning in November and ending in April.

THIRD ANNUAL SOUTH SHORE MUSIC FESTIVAL

During the week of May 21 the third annual South Shore Music Festival, carried on by civic-minded musicians and citizens of the towns of Gary, Crown Point, Michigan City, East Chicago, Whiting and Hammond, Ind., included six fine programs. The opening concert, given at City Church, Gary, Ind., was a memorial to the founder of the festival, Dean Lutkin. The program was presented by the Northwestern University A Cappella Choir (Oliver S. Beltz, director), Genevieve Vernson and Leota Olson, sopranos, and Ralph Appleman, bass. Michigan City had its concert on May 22, at Barker Hall Auditorium, when the Michigan City South Shore Music Festival Chorus, the Isaac C. Elston High School Band, the Michigan City Civic Orchestra, and Eugenia Hubbard, pianist, furnished the program. On May 23 East Chicago was the scene of the festival. Here the East Chicago South Shore Music Festival Chorus, the East Chicago Civic Orchestra, the Farrar Choral Club and the East Chicago Male Chorus participated. All activities of the South Shore Festival were suspended for the evening of May 24 in order that music-lovers might attend a concert by the Gary Philharmonic Orchestra at the Horace Mann auditorium in Gary.

The Crown Point Association program, on May 25, brought the Crown Point South Shore Music Festival chorus; Katherine Kuss, violinist; Alice Raboin, pianist, and Mrs. Claude Pittibone, soprano. Mrs. Fred L. Young and Mrs. Walter Mybeck were the conductors. The scene shifted back to Gary for the concert of May 26. Seaman Hall held a large audience for the program given by Kathryn Witwer, soprano, the Gary South Shore Festival Chorus and the Jenny Lind Choral of Whiting, with Horace Whitehouse and Lucille Hyle as conductors. A combined gala concert at the University of Chicago Chapel on May 27 was the final event. It enlisted the services of the combined South Shore Music Festival choruses, with Horace Whitehouse and Leroy Wetzel sharing the conducting honors; Emery Darcy, baritone; Beulah Casler Edwards, soprano, and Bethuel Gross, organist.

The executive officers of the South Shore Music Festival Association are Bethuel Gross, general director; Horace Whitehouse and Eric DeLamarter, associate directors; LeRoy Wetzel, president; Robert J. White, vice-president; Loretta Hooper, secretary; R. Paul Smith, treasurer. The committee of musical directors consists of John W. Beattie, Eric DeLamarter, Mack Evans, Karleton Hackett, Edgar Nelson, Edoardo Sacerdote, Leo Sowerby, LeRoy Wetzel and Horace Whitehouse.

RUTH LYON SINGS AT EXHIBIT

Ruth Lyon, radio and concert soprano, a student of Mrs. Herman Devries, sang The Star Spangled Banner at the opening of the General Motors exhibit at a Century of Progress on May 25.

Organ concerts are to be given at the open-air theatre on the Swift and Company Bridge of Service by Arthur Dunham, organist, composer and conductor. Mr. Dunham will also play the organ in conjunction with the symphony concerts to be given by the Chicago Symphony Orchestra.

Chicago high school glee clubs and choruses are to take an important part in the musical program to be offered to Chicago World's Fair visitors by Swift and Company. Seven of the better known glee and chorus groups have already been signed to sing there. The choruses appearing, beginning with the opening of the Fair, May 26 until June 15, with bi-weekly concerts, are the Lindblom High School Girls' Chorus (Esther Goetz, director); Roosevelt High A Cappella Choir (Erhardt Bergstrasser, conductor); Tilden Tech Glee Club (directed by Julianna Wild); Austin High Chorus (Hazel Lloyd, conductor); Lane Tech Glee Club (Joseph Taylor, conductor); Lake View High Girls' Chorus (Hyacinth Glomski directing) and the Crane High School Singers (directed by Lewys Thomas).

CHICAGO MUSICAL COLLEGE ACTIVITIES

George Graham of the faculty sang the Creation by Haydn on May 6, at Wartburg College, Clinton, Ia.

Eleanor Culley, student of Blanche Slocum, sang for the Sigma Alpha Sorority Convention at Cincinnati, O., on May 18. Aletha Twedt, also from Miss Slocum's studio, sang in the Inflammatus at the Park Manor Congregational Church on May 21.

Leah Becker, pupil of Dorothy Crost, was heard in recital at the Little Theatre on June 6.

Hilda Ohlin, artist-student of Blanche Barbot, was one of the soprano soloists in the Sacred Service of Ernest Bloch, performed at Temple Sholom on May 11. On May 16 Miss Ohlin presented a group of songs before the Illinois Federated Woman's Clubs state convention at the Sherman Hotel.

Pupils of Evelyn M. Koch from Cleveland, Barton Stowe and Brookfield public schools participated in the Melody Way recital in Kimball Hall on May 12. RENÉ DEVRIES.

HAROLD HENRY,

pianist, will remain in New York until August 1 conducting classes and giving private lessons at his studio. Many of his former pupils occupying prominent positions in this country and abroad will work with Mr. Henry during this period.

Rosa Ponselle's Manager Comments On Diva's Successful Concert Tour

Libbie Miller, Personal Representative of Metropolitan Opera Soprano, Tells Incidents of Engagements at Ann Arbor Festival and in Assisting to Raise Fund for Pittsburgh Symphony Orchestra's Continuance

A Musical Courier representative talking with Libbie Miller found the personal representative of Rosa Ponselle aglow with enthusiasm over her artist's success, both at the recent Ann Arbor (Mich.) Festival and in Pittsburgh, which concluded the Metropolitan soprano's current concert season.

"Rosa Ponselle," said Miss Miller, "broke a precedent in Ann Arbor due to her recent triumph at the festival. Never are the same artists engaged for the festival and concert series the same year. But Ponselle's art was so enthusiastically received by 5,000 persons that she was asked to return next year for the winter series. Her appearance as soloist with the Chicago Symphony Orchestra, under Stock, will long remain fresh in the minds of those who heard her. And look here," she exclaimed as she held out a telegram from Charles A. Sink, president of the school of music at the University of Michigan: 'Ponselle won ovation opening May festival concert last night. She sings better than ever. Thanks and greetings.'

AIDS PITTSBURGH ORCHESTRA FUND

"After that she went on to Pittsburgh as soloist with the Symphony Orchestra. In addition to her programmed numbers, Miss Ponselle auctioned off several encores for the benefit of the orchestra fund. Albert C. Lehman and Charles J. Rosenbarter paid $500 apiece for The Cuckoo and The Night Wind. Seldom has she been in more magnificent voice and she achieved an ovation.

"Asked, as she is almost every day, what she thought of the future of young music students, Rosa Ponselle replied that the local orchestra, opera companies and amateur musical organizations are the backbone of their musical development. While they are studying locally, these young singers who embrace every opportunity that presents itself, may gain valuable experience and also profit by hearing visiting artists.

"Miss Ponselle is always happy to assist on such an occasion as this Pittsburgh Symphony concert. It is hoped to have five concerts in next season's series and more rehearsals. The night before the event on May 16, a dinner was given which 500 of the city's leading citizens attended. Dr. Walter Damrosch was a guest and made an appeal for the orchestra fund, as did Miss Ponselle. This was broadcast locally in Pittsburgh.

"Miss Ponselle has been enjoying her Chesterfield series of broadcasts every Monday evening, which come to a close on June 25. It had previously been impossible for her to accept such offers because of the longer Metropolitan Opera season and the difficulty of fitting the broadcasts into her regular concert tour engagements. This year to accept Chesterfield Miss Ponselle turned down offers from Covent Garden, London; Salzburg, Florence, Rome, Paris and South America, to stay and sing to her own people on the air." J. V.

Toledo Music Groups Choose Officers

Choral Society, Mu Phi Epsilon Chapter, and Eurydice Club Hold Annual Elections—Convention Delegates Named

TOLEDO, O.—A number of the musical organizations have elected officers to serve during the coming season. Toledo Choral Society officers are as follows: Cornelia Colton Hollister, president; William C. Myers, vice-president; Marie E. Garwood, corresponding secretary; Carolyn Mulholland, recording secretary; James W. Kievit, treasurer; George S. Reinhart, financial secretary; Rosalind Smith, librarian, and Mary Willing Megley, conductor.

Harrington Van Hoesen, baritone, of New York City, and Mrs. Van Hoesen were guests at a recent meeting of Toledo Choral Society. Both Mr. and Mrs. Van Hoesen served as officers of the society preceding their marriage.

EPSILON CHAPTER EVENTS

Officers of Epsilon chapter of Mu Phi Epsilon, national honorary musical sorority, are as follows: Marana Baker, president; Guyneth Redman, vice-president; Dorothy Bell, recording secretary; Elizabeth Walker, corresponding secretary; Margaret Rinderknecht, treasurer; Dorothy Jackson, historian; Ruth Earhart, chorister; Kathryn Clapp, warden; Cecile Vashaw, alumnae secretary, and Estelle Moll, chaplain.

Toledo Alumnae Club of Mu Phi Epsilon has chosen these officers: Mrs. Norman Thurston, president; Mrs. Horace Hamlin, vice-president; Mrs. Ralph Oechsler, treasurer; Mrs. David Heer, secretary, and Mrs. M. J. Miller, historian.

Officers of the Eurydice Club are as follows: Mrs. Norris W. Gillette, president; Mrs. I. E. Jones, Mrs. F. T. Braithewaite and Frances Scott, vice-presidents; Mrs. B. A. Krueger, corresponding secretary; Mrs. T. D. Barnett, recording secretary; Susan Love, treasurer; Mrs. Leroy Handy, librarian; Mrs. T. W. Kirk, club accompanist; J. Harold Harder, concert accompanist; Mrs. Zella B. Sand, conductor.

Three Toledo women have been named delegates to the national convention of Mu Phi Epsilon at Atlantic City, N. J., June 19 to 22. Helen Lease Sloan, mezzo-soprano, has been named musical delegate and Marana Baker, president, will be business delegate for the active chapter. Mrs. Norman Thurston is to be business delegate for the alumnae club.

The Euterpean Club, Monday Musicale and Epsilon chapter of Mu Phi Epsilon gave their annual concerts in May. F. J.

ABRAM
KAROL
Violinist
OF ALLENTOWN, PA.,
in
California during
June, July and August
Temporary address
1416 Steinway Hall, New York

SERGEI TARNOWSKY
PIANIST-TEACHER
Studio:
75 East Division St., Chicago, Ill.
Tel. Delaware 8594

CARA VERSON
Pianist ......"Musical Rebel"
Modern Repertory as Specialty
Management: ERNEST BRIGGS, Inc.
Times Building, New York, N. Y.

EDGAR NELSON
Coaching, Oratorio and
Vocal Repertoire
Chicago Conservatory,
1112 Kimball Hall, Chicago

JOHN DWIGHT SAMPLE FANNIE COLE
Tenor Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

Foreign News in Brief

Charlotte Gadski-Busch Presents Pupils

BERLIN.—Charlotte Gadski-Busch presented pupils of the Gadski Opera School in a costume recital at her studio on May 6 before a large and distinguished audience.

The program consisted of duet excerpts from operas, scenes familiar to every operalover, and served admirably to test and display the capabilities of these young artists, who, through Mrs. Busch, enjoy the advantage of having handed down to them by direct succession the stage technic of the great Gadski.

Irene Lucius, youthful dramatic soprano of the Landestheater, Altenburg, was heard in the love scene between Siegmund and Sieglinde from Die Walküre, and in a scene from Aida. Sophie Hohmann was splendidly dramatic as Azucena in the narrative scene from Il Trovatore, and as Amneris in Aida.

Eva Duffing as Elsa and Elfriede Kunter as Ortrud gave an authentic presentation of the temptation scene from Lohengrin, and Eva Duffing appeared again as Agathe in a scene from Der Freischütz.

Irma Demuth was Elisabeth in an excerpt from Tannhaüser, and Elfriede Purfürst Aennchen in Der Freischütz.

These dramatic students of Mrs. Busch received vocal instruction from the following teachers: Irene Lucius, Sophie Hohmann and Elfriede Purfürst from Matja von Niessen-Stone; Eva Duffing from Hertha Dehmlow; Irma Demuth from J. Stückgold.

In the presentation of the operatic scenes the pupils were assisted by Herbert Keck (Siegmund), Gustav Lücke (Wolfram) and Richard Wenninger (Manrico) as guest artists.

Throughout the afternoon one was impressed by the fact that there was nothing in the least amateurish in the acting, the makeup or the stage presence of Mrs. Busch's pupils. Every one of the artists displayed ease and poise, self-confidence, security; every motion and inflection was well-considered, studied, trained and rehearsed for the demands of the professional stage. Vocally and histrionically, these young people gave evidence of the results of careful and intelligent training, but there was no loss of individual personality. F. P.

Hubert Kockritz Offers Berlin Recital

BERLIN—Two young Americans who gave a recital in Berlin recently were Hubert Kockritz, baritone, and Louise Wright Drake, pianist, who played the accompaniments. Mr. Kockritz, from Cincinnati, who has been studying in Leipsic, sang a program of works by Monteverdi, Gluck, Arne, Purcell, Schubert, Brahms, Schumann and Hugo Wolf in a manner that gives definite promise of a successful career. He possesses a voice of beauty, warm, sonorous, vibrant and colorful. His tones are powerful, possess a great dynamic range, and a sympathetic quality that admits of a wealth of expression.

Added to this basic asset is a musical instinct that is above the average. There was evidence of this in his interpretation of Schubert's Gruppe aus dem Tartarus, Liebesbotschaft and Rosenband as well as in the Wolf songs, which were beautifully done. Mrs. Drake also was particularly successful in her accompaniments, especially in performance of the Wolf works.

Mr. Kockritz sings German as well as he does English, enunciating both languages clearly and without accent. His success was genuine and won hearty and well-deserved applause. F. P.

Newburgh, N. Y., Has Joint Event

NEWBURGH, N. Y.—Trinity M. E. Church Choir (John W. Nichols, director) and the Philharmonic Society (Ernest Ortone, conductor) collaborated in a brilliant concert on May 16, when the church was filled with attentive auditors. The interest taken in this combined orchestral-choral concert was evinced by the fact that many hearers came from Poughkeepsie, West Point, Kingston and other distant points. The chief choral numbers were Sanctus (Gounod), Lovely Springtime (Saint-Saëns), The Heavens Are Telling (Haydn), 'Tis Thy Wedding Morning (Cowen), Goin' Home (Dvorak) and Pilgrim's Chorus (Wagner), all of which were sung with tonal volume, reflecting ability on the part of Mr. Nichols. This was the first appearance of the combined forces. It is planned to perform Cavalleria Rusticana next season. The orchestra gave a good account of itself in the Prometheus Overture (Beethoven), Menuet (Paderewski), a march by Spadea, and the flute solo, L'Arlésienne (Bizet), played by Jeffrey A. Wisner. R.

Binghamton Welcomes Solo and Ensemble Programs

BINGHAMTON, N. Y.—The auditorium of the club house was filled at the first evening concert to be given by the music department of the Monday Afternoon Club.

The Manhattan String Quartet offered several groups of ensemble numbers. In the quartet are Rachmael Weinstock, Harris Danziger, Julius Shaier and Oliver Edel.

Josephine Antoine charmed the audience with several groups of songs. Geraldine Arnold was her able accompanist.

Martha Jane Roller, piano student of Elizabeth Britton, won first prize at the ninth biennial convention of the National Federation of Music Clubs held in Watertown, N. Y. Other prizes were also won by Marie Scudder, Evelyn LaDuska and Nathalie Rulison, pupils of Miss Britton. I. S.

MacArthur-Haggerty-Snell Musicale

Mrs. John R. MacArthur recently gave a musicale in honor of Ida Haggerty-Snell at her Gramercy Park residence, New York, offering songs by Strauss, Cadman and Hadley. Mrs. MacArthur studied with Jean Criticos and Jean deReszké in Paris, and sings with artistic finish. Her voice is a clear soprano of coloratura character, and the large company who heard her manifested their enjoyment in unmistakable fashion. F. W. R.

Reading Choral Society Gives Second Concert

READING, PA.—The second concert of the season by the Reading Choral Society (N. Lindsay Norden, conductor) was given in the Rajah Theatre. Assisting were the Schmidt Quartet (Alexander Zenker and Irving Bancroft, violins, Sam Rosen, viola, and William Schmidt, cello), Edna Phillips, harp, Clarence Mayer and Joseph Horner, French horns. All the instrumentalists are members of the Philadelphia Orchestra. The society sang Schubert's God in the Thunderstorm and Gericke's Chorus of Homage, both with instrumental parts skillfully arranged by Mr. Norden, demonstrating clarity and tone and fine expression in works by Arkhangelsky, Balakireff, Bruch and Arensky. A feature of the concert was a group of Brahms numbers (I Hear a Harp; Come Away, Death; Greetings; and Song from Ossian's Fingal) for women's voices, accompanied by two horns and harp. These were superbly presented, with lovely nuance and warmth of feeling. In Schubert's Omnipotence and Bruch's Jubilate, Laura Snyder was an effective soloist. The quartet played works by Debussy, Suk, Tschaikowsky, Bridge and Grainger to much applause. Accompanists were Carroll W. Hartline and Ralph R. Tragle. The reception of the choral numbers was markedly enthusiastic. R. P.

Summer Appearances for Kathryn Meisle

Kathryn Meisle, American contralto, sings on June 21 in Atlantic City, N. J., at the national convention of Mu Phi Epsilon. During July and August Miss Meisle will appear with the New York Philharmonic-Symphony Orchestra in operatic performances at the Lewisohn Stadium, in the rôles of Anneris in Aida and Fricka in Die Walküre.

Bonelli to Tour Widely Next Season

Richard Bonelli will be soloist with the Los Angeles Philharmonic Orchestra on July 12. Between October 18 and November 20 he is to fulfill twenty engagements with the Metropolitan Quartet, the other members of which are Grace Moore, Rose Bampton and Edward Johnson. He is available for further appearances next season only during April and May, 1935.

Artists Heard at the Englewood School of Music and Arts

ENGLEWOOD, N. J.—The local Society for the Prevention of Cruelty to Animals gave an enjoyable concert in the newly established Englewood School of Music and Arts (Arline F. Hoffmann, director) on May 26. The Sunday Evening Group had charge of details, and a large company attended. Stanwood Flinter acted as announcer.

Mmes. Samuel Halliday and Otis Stanton shared two-piano numbers, playing works by Debussy, Chaminade and Rachmaninoff. Mrs. Stanwood Flintner sang The Harp (Woodman) and a German Lied and Mrs. Harold Graham offered works by Lehmann, Brown and Kunz. Gertrude Sternburgh of Reading, Pa., appeared as solo-pianist in works by Chopin and Liszt. Eleanor England, harpist, pupil of Salzedo, performed selections by Bach and Pierné Raymond Frank, tenor, sang The Star (Rogers). Mr. and Mrs. Jack Allison and William Agnew sang Old American songs.

GUILA

BUSTABO

The Girl Wonder of the Violin

AGAIN AND AGAIN THRILLS WITH HER COMPELLING ART!

Everywhere A Triumph—Always Sensationally Acclaimed

"SHE PLAYS like something out of a dream . . . something touched by the inscrutable hand that makes genius out of an embryo . . . without why or how. The major and minor attributes of the virtuoso artist are hers."

(Herman Devries) CHICAGO AMERICAN

"It was Kreisler's cadenza that the 16-year-old soloist introduced just before the concerto's chief pause, her vigorous double-stopping and full-handed chords leading serenely into a high refrain against muted orchestra, that gave a twinge to the listeners' heartstrings."

NEW YORK TIMES

SOLOIST AT ANN ARBOR MAY FESTIVAL, May 11, 1934
(with Chicago Symphony Orchestra)

"Played like one divinely touched . . . with a facility of technique, a grace of phrasing, a power of tone and breadth of conception that brought bravos from the orchestra men and an ovation from the audience. Detroit should hear this wonder child another season."

(Ralph Holmes) DETROIT EVENING TIMES

"The youthful violinist gave a demonstration of technique that astounded a music-wise gathering. It was sensational. Such nimbleness of fingers and wrist as are hers is not surpassed by the greatest virtuosi of the day. It was startling work."

(Herman Wise) DETROIT FREE PRESS

"The high points of the afternoon were when Bustabo played. She played so well we were positively shocked. What made the shock so pronounced, moreover, was the fact that this 16-year-old had come to us practically unheralded. Thus, Bustabo 'Came, saw and conquered.' She did this not only with her music, but with an agreeable, unassuming stage-presence as well."

(Herbert Schwartz) ANN ARBOR DAILY NEWS

"She plays like a thoroughly grown-up artist, with an astonishing digital dexterity, no slight emotional resources and a cantabile that is most unusual."

(Russell McLauchlin) DETROIT NEWS

BUSTABO HAS APPEARED AS SOLOIST WITH:

New York Philharmonic-Symphony Orchestra
Philadelphia Orchestra
Chicago Symphony Orchestra
Metropolitan Opera House Orchestra, New York
Harrisburg Symphony Orchestra
National Orchestral Association
Ann Arbor Festival (Chicago Symphony Orchestra)
Westchester Festival, etc.

European Tour October to January—In America from January 1, 1935

Steinway Hall CONCERT MANAGEMENT GEORGE LEYDEN COLLEDGE New York City

Leopold Godowsky Master Class to Be Feature of New York Musical Summer

Eminent Pianist and Pioneer in Field of Such Instruction Announces Novel Plan for Series Opening June 25

Prominent among the list of music activities in New York this summer is the master class which Leopold Godowsky is to hold in Steinway Hall. This will be the first time the eminent pianist and composer has given such a course in the East, although he has held them in centres farther west, as well as in countries other than the United States.

Mr. Godowsky originated the type of instruction which we know as master classes. He first held them in Vienna at the Imperial Royal Academy in 1909, having been appointed by Emperor Franz Josef Imperial Royal Professor, the highest rank. This took place twenty-five years ago, and, by a coincidence, the anniversary is marked by another distinction conferred upon him. This is the honorary degree of Doctor of Music bestowed by the Curtis Institute of Music on May 22. Although the institute has held a charter to award such doctorates for the last decade, the privilege was exercised for the first time this year, when Mr. Godowsky and Marcella Sembrich were chosen for degrees. By the same token, this is the first time Mr. Godowsky has accepted a doctorate, although he has been offered similar honors from other sources.

"I attach particular significance to the fact," Mr. Godowsky said, "that the degree was given by Josef Hofmann, director of the Curtis Institute, who is, undoubtedly one of the supremely great pianists of all time. As a pianist and composer for the piano, I feel highly honored to have been selected by one so distinguished in my own field."

Returning to the subject of the New York master class, which is to run from June 25 to August 4, Mr. Godowsky answered questions as to his general methods of pedagogy and manner of conducting the course.

Two Types Enrolled

"The classes will be divided into two categories—players and listeners. The players will be limited to twenty. As many auditors as can be accommodated will be accepted, and these students, while they will not be called upon to play, will attend the sessions and will be encouraged to take part in the discussion and criticism of the performances given by the active pupils.

"The classes are to consist of twelve hours weekly—probably three hours each day for four days a week. An atmosphere of informality is maintained, and comments and questions are invited. Each active student will be given opportunity for performance, but those who work the hardest and show themselves the most responsive may be called upon more frequently to perform than those who apply themselves less assiduously. To my way of thinking, a poor performance does not deserve the time and attention of teacher or class. A good performance, on the other hand, provokes much fruitful discussion, comparison and constructive criticism from which all benefit.

"As for the music to be played in these classes—the active students will give a list of their repertoires and of the works they would like to add. In addition students will be advised to fill in whatever gaps there may be in their repertoires. The special aptitude of the player for a particular phase of the art will be observed. From this, I can assign numbers to be played at the classes. In these programs, I make it a point to observe catholicity of schools and periods. For instance, I would not call upon pupils for several sets of variations in succession, or a number of sonatas or rondos—unless we were making a study of some particular form and comparing the treatment different composers accorded it. Then, too, we might devote one whole class to the methods of one composer. However, as a general rule, program balance is observed. I also avoid too long a session of concentration by breaking up the sequence of performance and comment with short intermissions."

Auditions for this class will be held during the week of June 18 at Steinway Hall.

Invited to Teach in Other Countries

In regard to his plans beyong the immediate future, Mr. Godowsky replied that he is as yet uncertain. He showed the interviewer a cablegram from Russia, asking him to conduct master classes at the Moscow Conservatory. New Zealand and Australia have extended similar invitations.

"The Russians are contemplating an interesting plan," remarked Mr. Godowsky. "It is proposed that I should conduct the master classes in a large theatre. The performances and instructions would take place on the stage, and the auditor classes would occupy the auditorium. The theatre would be equipped with amplifiers so that the comments and criticisms would be heard distinctly in the entire auditorium, even though uttered in an ordinary conversational tone. It seems to me an interesting and progressive idea and a fine example of adapting science to artistic needs." M. L. S.

GERALD TRACY,

pianist, who made his New York début last year, has recently completed a season which included a second recital at Town Hall in March. On May 21 he gave a program over WEAF. Mr. Tracy also has appeared as soloist with orchestra.

Curtis Institute of Music Holds Commencement in Philadelphia

Seventy-seven Graduates Receive Awards at Ceremony Opened by Mrs. Mary Louise Curtis Bok—Honorary Degrees Conferred on Sembrich and Godowsky

Philadelphia.—The Curtis Institute of Music (Josef Hofmann, director) held its first commencement in Casimir Hall on May 22. It was an impressive occasion. Seventy-seven diplomas were awarded, out of which, about twenty-one of the recipients were unable to be present, as many of them have professional positions elsewhere.

The order of ceremonies began with an organ prelude—Bach's fugue in E flat, and three chorale preludes, two by Brahms and one by Karg-Elert—beautifully played by Robert Cato, who also played for the graduate procession. Mrs. Mary Louise Curtis Bok, L. H. D., who is responsible for the existence of this school of music, spoke a few words of greeting to the graduates, and referred to this affair as a "big family party, for the children who have come of age in their musical studies." She then introduced the president of the University of Pennsylvania, Thomas Sovereign Gates, Ph.B., LL.B., LL.D., who gave the first address of the afternoon. Dr. Gates referred to the late Cyrus Curtis (father of Mrs. Bok), for whom the institute is named, and compared him to Benjamin Franklin, who was the "father" of the University of Pennsylvania, lauding both men for their insight and vision, which inspired the founding of two such great institutions. Following Dr. Gates' address, the Polish National Hymn was sung by Irra Petina and Paceli Diamond, in deference to the other speaker of the afternoon. Wladyslaw Sokolowski, Counselor of the Polish Embassy in Washington, and to Dr. Hofmann, Marcella Sembrich, and the others of that nationality who have been, or are, so closely connected with the institute. Mrs. Bok then introduced Mr. Sokolowski, who spoke delightfully, of the large place which his country hoids in the realm of music, with the wide reputation of such names as Chopin, Paderewski, Hofmann and Sembrich and others. He also mentioned that fact that Mrs. Bok had been decorated by his country for having promoted friendly relations between America and Poland.

Many Diplomas Awarded

There followed the awarding of diplomas of the Curtis Institute, and the conferring of Degrees in Course. Those receiving only diplomas of the Curtis Institute were as follows: voice, Natalie Bodanskaya, Mary Margaret Codd, Henriette Horle, Elsa Ella Meiskey and Conrad Walter Thibault; piano, Lilian Lia Batkin, Jorge Leopoldo Bolet, Rosita Escalona and Florence Fraser; violin, James Simeon Bloom, Iso Briselli, Abe Aaron Burg, Philip Frank, Paul Gershman, Celia Gomberg, Carmela Ippolito, Lily Matison, George Pepper and Ethel Stark; viola, Gabriel Joseph Braverman; cello, Katherine Lux Conant and Frank Miller; harp, Edna Megan Phillips; organ, Robert Hamilton Cato, Alexander McCurdy, Jr., and Carl Weinrich; double bass, Oscar Gravenor Zimmerman; flute, Edna Ardelle Hookins, Emil Bernard Opava and Kenton Frederick Terry; clarinet, Leon Lester; trumpet, Leopold Podolsky Podder; trombone, Gerald H. Woerner; tuba, Ross Milan Wyre; composition, Gian-Carlo Menotti and Harlow John Mills; piano and accompanying, Yvonne Krinsky, Theodore Price Walstrum and Marga Hermine Wüstner; viola and chamber music, Max Aronoff; viola and conducting, Louis Vyner; piano and composition, Jeanne Behrend; piano, accompanying and conducting, Sylvan Levin.

Those receiving both diplomas of the Curtis Institute of Music and degrees of Bachelor of Music were as follows: voice, Selma Claire Amansky, Rose Elizabeth Bampton, Elsie Irene Beamer, Agnes Davis, Benjamin Patterson De Loache, Jr., Paceli Diamond, Ruth Elizabeth Gordon, Daniel Laurence Healy, Jr., Albert Mahler, Helen Elizabeth Jepson and Walter Eugene Vassar; piano, Martha Louise Halbwachs, William Henry Harms, Jr., and Jean-Marie Robinault; harp, Alice Chalifoux, Victoria Marcella Murdock and Reva Reatha; organ, Lawrence Clarke Apgar and Paul Signor Robinson; accompanying, Sarah Abbett Lewis and Elizabeth Balee Westmoreland; opera, Anne Marie Budde; French horn, Sune Johnson; composition, Samuel Osmond Barber, Edith Evans Braun and Roland Jacobi Leich; chamber music, Jennie Robinor and Benjamin Sharlip; piano and accompanying, Florence Frantz and Freda Pastor; violin and accompanying, Helen Hall; violin and chamber music, Jascha Brodsky and Gama Gilbert; cello and chamber music, Orlando Timothy Cole. Honorary degrees of Doctor of Music were conferred upon Mme. Sembrich, and Leopold Godowsky.

The National Anthem of the United States was sung by the audience and was followed by the graduate recession.

Marguerite Barr MacClain's Pupils in Recital

Marguerite Barr MacClain, a member of the faculty at the Zeckwer-Hahn Philadelphia Musical Academy, presented her pupils in May Revels at the Plays and Players on May 23, for the benefit of the Blind Relief Fund of Philadelphia.

The affair was cleverly arranged to appear like a garden party where all of the participants were seated under the trees. A master of ceremonies, William H. Patrick, escorted each lady to the front of the stage, when she sang her number. Those taking part were Margaret Anders, Myrtle Castor, Arthur Guy, Harry Tipping, Iris Lutz, Charles Schmidt, Adele Lindenfelser, Rose Feldman, George Young, Jeniphor MacMaster, Ruth De Woody, Lydia Rohrbach, Naomi Wharton, Esther Kester, Marie Hjorth, William H. Patrick, Edith Cocker, Sara Kline, Anna Heintz, Marie Lambert and Alfred Traiman. In the second part of the program, a group of Negroes, called the Noble Cain Singers, did nice work in a trio from Faust, a ladies quartet, a male quartet and two of the fine old spirituals—Go Down, Moses and My Lord, What a Morning.

The assisting artists were Bessie Turner, Mary Shovelin, Maude Thompson, Beatrice Booker, Bessie Callin, Frances Harr, Fank Moore and George Akers.

The soloists showed the result of good training, and there were many lovely voices among them. Leonard MacClain was the versatile accompanist of the evening.

At the close, Mrs. Kennedy, who is in charge of the Blind Relief Fund of Philadelphia, was called up and spoke a few words of appreciation for the fine entertainment and for the support which the fund is receiving.

Maxwell R. Noack Studio Activities

Maxwell R. Noack presented his chorus class of thirty voices in an interesting and enjoyable program at the New Century Club, before a large and enthusiastic audience. The chorus sang numbers by Beethoven, Dvorak, Bach, Gounod and Stevens, with fine precision, good enunciation and musical feeling. Mr. Noack conducted with authority and assurance.

Soloists who pleased were Richard R. Raezer, Kathryn Mae Boyer, Helen Klein Bean, Eve Roberts, Nicholas Wolf and Edward Foley. The Melrose Singers, a sextet of young women, also sang four numbers. The accompanists were Eva Folsom Sully and George Galloway Messick.

On May 24 Mr. Noack presented two of his talented pupils in recital at the studio—Kathryn Mae Boyer, soprano, and Helen Klein Bean, contralto. Richard R. Raezer, pianist, was the assisting artist.

Miss Boyer opened the program with a group which included Elizabeth's Prayer from Tannhäuser, I Will Extol Thee (Costa), and Jerusalem! Thou That Killest the Prophets (Mendelssohn). A later group held Hills By LaForge, When I Bring You Colored Toys (Carpenter) and Hageman's Do Not Go, My Love. Miss Boyer did artistic work, revealing a voice of good quality, used with skill and discretion.

Mrs. Bean has a beautiful contralto voice, deep and rich, which she also uses well. It was effective in the opening number of her group, He Was Despised and Rejected from Handel's Messiah, also in Schwer liegt auf dem Herzen Nadeschda (Thomas), To a Messenger (LaForge), and in the second group which held the aria My Heart at Thy Sweet Voice from Samson and Delilah, None but the Lonely Heart (Tschaikowsky), and Curran's Life. All were well done, with highest honors going to the above mentioned opening aria, Nadeschda and the Tschaikowsky number.

Both young singers have pleasing personalities, poise and vocal possibilities. Their audience was enthusiastic and demanded encores, which were graciously given.

Mr. Raezer played the MacDowell etude in F sharp, Scott's Lento and Crist's Chinese Dance, revealing good tone, ample technic and pianistic feeling. The encore was Liebestraum of Liszt.

The accompanists were George Galloway Messick for Miss Boyer, and Eva Folsom Sully for Mrs. Bean. Both gave valuable and sympathetic assistance to the soloists.

M. M. C.

Helen Oelheim Sings Buffalo Recital

Buffalo, N. Y.—Helen Oelheim, contralto of New York City, with Walter Golde accompanist, scored an unqualified success here in her home town, where she appeared in concert under the auspices of the Y.M.C.A. A program of songs in German, French and English was excellently presented and numerous encores granted. Her admirable presentation of the program met with an expression of approval on the part of the audience in Elmwood Music Hall who manifested unqualified commendation and pride in the achievement of one of Buffalo's talented daughters. L. H. M.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

GALLI-CURCI

SCHIPA

TIBBETT

RETHBERG

MENUHIN

MARTINI

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

"THE ELEONORA DUSE OF THE PIANO"
—Colontuoni, Milan
AMERICAN SEASON 1934-35
Send for circular

HEYMAN

ALL-SCRIABIN PROGRAMS
Vers La Flamme, Satanique Sonatas
Management: Richard Copley
113 W. 57th St., N. Y.

Hippodrome Opera

RIGOLETTO, MAY 21

The fourth production of Rigoletto this season brought a new Gilda—Dori Marinelli, who scored a success in the familiar coloratura measures of the rôle. This was her début appearance with the company. Claudio Frigerio took the title rôle for the first time in the present series at the Hippodrome. He made a sinister and vocally effective hunchback. Alessandro Granda as the Duke was new to the audience in this character. He sang with the requisite insouciance and suppleness of tone. Nino Ruisi as Sparafucile and Louise Caselotti as Maddalena also had premier appearances in this cast. Others were Paul Farber, Eugenio Prosperone, Lodovico Oliviero, Luigi de Cesare and Gloria D'Angelo. Alberto Baccolini conducted with force and musicianship.

LA BOHEME, MAY 23

A large audience thronged the Hippodrome to witness the second performance this season of La Boheme. Alessandro Granda sang Rodolfo with commendable skill and action. Guido Guidi won honors as Colline. Anna Hamlin's full and even voice was heard in the character of Musette. The remainder of the cast was as before, including Santa Biondo, Joseph Royer, Giuseppe Interrante, Panfilo Testamala, Lodovico Oliviero and Eugenio Prosperone. Giuseppe Bamboschek conducted.

MIGNON, MAY 24

The addition of Ambroise Thomas' Mignon to the Hippodrome National Opera Company's repertoire met with strong popular approval. The performance had many good points and individual successes were won by several members of the cast. Thalia Sabanieeva, of the Metropolitan, appeared as Filina, displaying her smooth and agile coloratura voice to advantage, and acting with grace. Bruna Castagna, though not ideally fitted physically for the rôle of Mignon, gave passionate warmth and no little charm to her singing. Georgia Standing as Frederic also won applause for her singing of the Gavotte. Ralph Errolle was a mellifluous Wilhelm, and Nino Ruisi a dignified Lothario. Lodovico Oliviero as Laertes and Norman Condon as Giarno completed a cast that will doubtless gain in ease with repetitions. The ballet, headed by Monna Montez and Nicolas Daks, danced with spirit. The performance was ably conducted by Carlo Ghedini. The stage action was well devised under Desire Defrere's direction.

FAUST, MAY 25

The fifth performance of Faust was given by the Hippodrome company on this evening. Santa Biondo was a newcomer in the part of Marguerite, to which she brought a pleasing voice and impassioned utterance. Rolf Gerard, American tenor, sang the title rôle. Others in a largely native cast were Carlotta Bruno as Siebel; Edgar Allan, Valentin, Georgia Standing, Martha, and Paul Farber, Wagner. The veteran Nino Ruisi was Mephistopheles. Eugene Plotnikoff conducted the score.

IL TROVATORE, MAY 26 (MATINEE)

A fourth hearing of Il Trovatore introduced some new figures to the cast of this popular work. Louise Caselotti, who had been heard as Carmen, appeared as Azucena, giving a creditable performance of this exacting rôle. Alfred Chigi was a suitably sinister Count di Luna, and Norma Richter again presented her full-toned and moving portrayal of Leonora. Others in the cast were Pasquale Ferrara, dynamic-voiced Manrico; Alice Haeseler, Inez; Guido Guidi, Ferrando; Lodovico Oliviero, Ruiz, and Paul Farber, An Old Gypsy. Alberto Baccolini conducted.

MADAM BUTTERFLY, MAY 26

Hizi Koyke, Japanese soprano, was the Cio Cio San at this Saturday evening hearing before a large audience which gave ample applausive evidence of its satisfaction with the individual singers and the performance as a whole.

Miss Koyke's impersonation and vocalizing of the unfortunate little maid of Nagasaki are well known in New York. She gives authenticity and charm to the rôle. Alessandro Granda's tenor contributions as Pinkerton had tonal fullness and lyric fluency. Georgia Standing gave an appealing account of Suzuki; Giuseppe Interrante made a sympathetic figure of Sharpless. Giuseppe Bamboschek conducted.

AIDA, MAY 27

A large Sunday night audience was present to hear Verdi's masterpiece given with the respectable array of extras and scenic and ballet features which the Hippodrome company accords this work. The performance, which marked the opening of the ninth week of the present series, was given with the following competent cast: Anna Leskaya, a vivid Aida; Bruna Castagna, an opulent-toned Amneris; Giuseppe Radaelli, a vigorous Radames; Claudio Frigerio, a fine-voiced Amonasro; Nino Ruisi, a dignified Ramfis, and Paul Farber, the King. Giuseppe Bamboschek conducted. The audience was warm in its applause.

Coe Glade with Evans and Salter

Evans and Salter have announced that they have signed a contract with Coe Glade, making three new artists to come under this firm's managerial banner during the last year.

COE GLADE

The other two are Nino Martini, tenor of the Metropolitan Opera Association, and Dalies Frantz, American pianist.

Miss Glade was a contralto of the Chicago Civic Opera Company during its last two seasons, and has also sung in opera at Cincinnati, O. Her repertoire includes Carmen, Aida, Samson and Delilah, Trovatore, Mignon, Norma and Gioconda.

Institute of Musical Art Pupils Present Compositions

The Institute of Musical Art of the Juilliard School of Music presented a concert of compositions by Alfred Madeley Richardson on May 28 at the recital hall of the institute in New York. Participating artists programmed were Harriet Acker, Vivian Collier, Hope Miller, Annabelle Ott, Myrtle van Pelt and William Home, all vocal pupils of Lillie Sang-Collins. The piano selections were played by Lonny Epstein, George Boyle, James Friskin and Harold Morris.

In addition to vocal solos, there were two and three part songs. Miss Epstein and Mr. Friskin offered a prelude and fugue in G minor for two pianos, dedicated to Carl Friedberg. Mr. Boyle played Ten Variations on an Original Theme, and Mr. Morris, three fugues. The final pieces for two pianos were played by Miss Epstein and Mr. Friskin, the latter having the numbers dedicated to him.

Henry Holden Huss' Teachers Repertoire Classes

At the request of several piano teachers, Henry Holden Huss plans to hold three master classes for a limited number of teachers and advanced students at his studio in the Steinway Building, New York, on June 11, 18 and 25. The classes will last about two hours each. The piano pieces under discussion will first be played as concert numbers and then a careful study of each is to be made, from the technical, emotional and intellectual standpoints. The phrasing, fingering, pedalling, dynamics, analysis of form and harmonic structure, modern and original methods of solving technical difficulties, of memorizing, etc.; all are to be discussed.

Petri Concludes Quintet Series

Ernest Bloch's quintet for piano and strings will be played by Egon Petri and the NBC String Quartet during the recital on June 3 over an NBC-WJZ network. With the performance of this work, the Dutch pianist concludes a series designed to bring listeners examples of the best in contemporary chamber music.

Alfred Boyce Conducts Combined Choruses

NYACK-ON-HUDSON, N. Y.—A large audience heard the combined Morning Music Club of this city and the Amphion Glee Club of Bergen County, N. J. (Alfred Boyce, conductor), at the concert of May 17. They were especially effective in the Rubinstein-Gaines Seraphic Song (Kammenoi Ostrow); the alto solo was sung by Grace La Mar, with violin obbligato by Marjorie Fulton. The combined clubs also sang an arrangement of Strauss' Blue Danube waltz, showing varied style and grace in both numbers. Of the items interpreted by the Nyack Club, The Dark, with finely sung obbligato soprano solo by Ethel Crane, was greatly enjoyed. The Amphions won laurels for their singing of Camptown Races. At all times it was evident that Mr. Boyce had the singers under command. Westervelt Romaine supplied the accompaniments. R. P.

Branscombe Directs MacDowell Club of Mountain Lakes

MOUNTAIN LAKES, N. J.—A spring concert was given by the MacDowell Club of Mountain Lakes (Gena Branscombe, conductor) at the Community Church House on May 11. Eleanor Janssen is the accompanist for this chorus, and the assisting artist for the program was Virginia Morgan, harpist. The choral numbers included Easter hymns, numbers by Gustav Holst, Richard Strauss, A. Walter Kramer, Frances McCollin, Tschaikowsky and others. Under Miss Branscombe's expert guidance, they sang with tonal plenitude and wide range of color effects. Miss Morgan gave artistic projection to solos for harp by Bach, Sammartini, Tournier, Zabel, Hasselmans and de la Preste. The audience was large and enthusiastic. S.

William O'Toole Offers Courses for Pianists and Teachers

William O'Toole, M.A., author of Creative Piano Technic, announces courses for pianists and teachers at his studios in New York, on Tuesdays, Thursdays and Fridays of the two weeks beginning June 26. Creative piano technic is defined as "an original system of 'weight' exercises involving the dual and simultaneous training of ear and muscle upon rhythmic and dynamic principles," and purports to correlate the training of ear and muscle and the pianist's and the composer's technic.

The courses comprise elementary and intermediate—Books I to IV; advanced—Books V and VI; and teachers' courses—elementary and intermediate. Private lessons also are available.

Pupils who are studying under Mr. O'Toole will give a demonstration recital on June 25 at his New York studio.

George Leyden Colledge Artists at Festivals

Artists under the management of George Leyden Colledge who have been appearing at spring festivals include: Doris Doe, contralto of the Metropolitan Opera, soloist at Cornell University, Ithaca, N. Y., in Elijah on May 5, and also singing at the Congressional Club and the home of Mrs. Chester Bolton in Washington, D. C., on May 11 and 12; Margaret Halstead, soprano of the Metropolitan Opera, soloist at Chattanooga (Tenn.), Festival in Cavalleria Rusticana and excerpts from Die Meistersinger, May 10 and 11; Guila Bustabo, violinist at Ann Arbor, Mich., May 11 and Westchester Festival, White Plains, N. Y., May 18; and Ethyl Hayden, lyric soprano, with the Cleveland Orchestra, in King David, February 23, the Bach Festival at Bethlehem, Pa., May 11 and 12 and the Westchester Festival in King David and Meistersinger, May 17 and 19. On her way to Bethlehem, Miss Hayden fulfilled engagements in Lancaster and Slippery Rock, Pa.

CHAUTAUQUA INSTITUTION
LAKE CHAUTAUQUA, NEW YORK

SUMMER MASTER COURSE
FOR PIANISTS

JULY 9—AUGUST 18

GIVEN BY

ERNEST
HUTCHESON

PRIVATE LESSONS, CLASS LESSONS,
AND CLASS RECITALS

For Information Address
Miss Gertrude L. Finch, 130 Claremont Avenue, New York City

Steinway Piano

Boston Is Centre of Movement to Supply Emergency Musical Work

State ERA Activities Organized on Elaborate Scale—Wagner Program Featured at "Pop" Concerts Under Fiedler—Malkin Conservatory Presents Advanced Students

BOSTON.—For the moment Boston is a beehive of active directors, supervisors, and what not, planning ERA musical projects, the duration of which is in the lap of the gods. Their extent is already significant, however. There is a State ERA musical division which, so far as Boston and vicinity are concerned, now employs some 250 musicians, and is about to take on 200 singers for choruses. The players and singers, to be eligible, must be substantially unemployed, and are permitted to work a maximum of twenty-four hours a week, at one dollar per hour. Concerts of various kinds are given at hospitals, institutions, public parks, and so forth; also over the radio.

There is also a municipal ERA division now being organized on almost the same scale as the State, although the lines will be somewhat different, because it is planned to tie up the activities of these professional musicians and singers with amateur groups in the various neighborhoods. The announced rate of remuneration is about half of that of the State division, but there is already considerable agitation for a larger appropriation in order to insure adequate compensation.

And, so, while hundreds of Boston musicians are not likely to be affluent this summer, they will at least not have to beg. As usual, of course, there is much dross mixed with the gold—political chicanery, duplication of effort and concerts of questionable merit. But for the most part the movement is to the good: at least it places the stamp of dignity on the musical profession to the extent that it recognizes that musicians also must eat.

POPS CONTINUE UNDER FIEDLER

The Pops concerts, led by Arthur Fiedler at Symphony Hall, go their prosperous way. The season has thus far been one of the best in many years both in attendance figures and in the quality of the music-making. The program of May 21 featured Hans Wiener and his Dance Group in a repetition of numbers that had been so well liked the preceding week. The strictly musical fare included, among other works, excerpts from Berlioz' Damnation of Faust and Thomas' Mignon Overture. The following night an all-Wagner program was presented, containing the Kaiser March, the overture to The Flying Dutchman, Träume as violin solo, the overture to Tannhäuser, Siegfried's Rhine Journey, Siegfried Idyll, Ride of the Valkyries, Die Meistersinger prelude, Song to the Evening Star as trombone solo, and introduction to Act III of Lohengrin. Of especial interest were Mr. Fiedler's happy tempo for the Meistersinger prelude and his sensitive presentation of the Idyll.

The program of May 23 was a typical program of light music and perennially loved symphonic selections. The following evening's concert, on the other hand, had the best program of the season thus far. Among the features were a dramatic presentation of the third Leonore overture of Beethoven and a stunning performance of the Spanish Dance from Falla's La Vida Breve. This was followed by the first Boston performance of Deems Taylor's Circus Day in its symphonic dress. This music, understandingly played under Fiedler, was well liked by the large audience. The audience appreciated even more the playing of Elizabeth Travis Behnke in the Saint-Saëns G minor piano concerto. And in fact, the pianist's crisp style and clean technic suited the music admirably.

MALKIN CONSERVATORY CONCERT

If the advanced students' concert of the Malkin Conservatory of Music, given at the Women's Republican Club on May 22, was meant to summarize the progress of the students and the conservatory itself during a single season, the large audience on hand indicated by its applause that the occasion was one of congratulation. For the professional listener, as well, the affair resembled the conventional pupil's recital in nothing more than name and form, as these students played more like independent artists.

The program began with the first movement of a Beethoven trio in C minor and ended with the first movement of a Mendelssohn trio in D minor. The violinist for both numbers was Harry Dickson, the cellist, Dan Farnsworth. In the first, which received a performance of unusual musicianship and musical feeling, the pianist was Lowndes Maury. John Gruber was the pianist in the Mendelssohn, capably performed.

In between were piano solo works: the fantaisie-impromptu and E minor waltz of Chopin, played by Charles Gallagher; the first movement of a Beethoven C major sonata, most musically played by Mr. Maury; the Chopin fantasy, played by Mr. Gruber; and an able performance of Beethoven's sonata, Les adieux, l'absence, le retour, by young Esther Stein, who, if she progresses at her present rate, will be a name to remember.

NEW ENGLAND CONSERVATORY NOTES

Gladys Heathcock, Mason and Hamlin prize winner at the New England Conservatory in 1932, gave a recital in Brown Hall on May 21. . . . The choral class, advanced students, and the Conservatory Orchestra, all led by Francis Findlay, gave a concert on May 23 at Jordan Hall. On the program were three choral works by recent graduates of the conservatory, Alexander Gelpe, William Rhodes and William Haddon, as well as Dean F. S. Converse's cantata, The Peace Pipe, with David Blair McClosky, baritone, as soloist. . . . In addition to the usual summer courses at the conservatory this summer, a premier attraction will be Harold Bauer's course in musical appreciation, open to listeners as well as those who register as performers. . . . The trustees of the Frank Huntington Beebe Fund, making their first award since the foundation of the fund in 1932, have given for next year a scholarship in piano and composition to Lucille Monaghan and a scholarship in organ and musical research to Esther Jones.

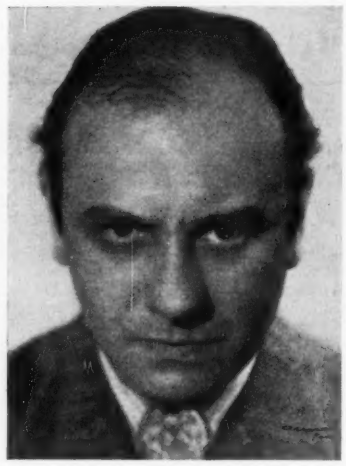
OTHER PROGRAMS

Irene Cerasoli, soprano, and Norman Bolster, tenor, pupils of Florilla Shaw, shared a program at Huntington Chambers Hall on May 23.

Three pianists played at the Longy School open house concert on May 22—Frank Glaser, William Peterson and James Loder of the faculty.

An elaborate festival of native folk-dances of many nations (including the American) was given at Symphony Hall on May 19 under the auspices of the Choral Festival Alliance, headed by Mrs. William Arms Fisher. The long program was more than a praiseworthy manifestation of the community spirit: it was an entertaining and artistic spectacle.

M. S.



FAUSTO MAGNANI

before coming to New York conducted symphony orchestras in the principal countries of Europe, including Germany, Bulgaria, Estonia, Turkey, Finland, Palestine, Egypt and Syria. His compositions appeared on the programs with standard classics. (Photo by Arnal, Paris.)

Hart House String Quartet Completes Decade of Substantial Achievement

Milton Blackstone, Violist of Canadian Ensemble, Recounts Highlights in Organization's Ten Years of Activity

THE HART HOUSE STRING QUARTET.

The tenth anniversary of the Hart House String Quartet, which was celebrated with a special festival concert in Toronto, as part of that city's Centenary program, finds the organization maintaining the same high ideals as at its inception. Unlike many chamber music ensembles, the Hart House personnel has remained the same throughout a decade—Geza de Kresz and Harry Adaskin, violins, Milton Blackstone, viola, and Boris Hambourg, cello.

"As you know," Mr. Blackstone said during a recent visit to New York, "that arrangement makes for stability and tradition in playing, and also for a definite individuality in the performances of an ensemble.

"We have been gratified by the public response to our work. In this ten-year period there has been a steady growth in our clientele. Whereas we began in 1924 with twenty-two concerts, during the last three years we have given on an average ninety programs a season.

"I think our record is rather remarkable, considering the economic slump which occurred midway in this decade. Each year we have made at least one transcontinental tour and sometimes two, giving approximately sixty concerts in Canada and thirty in the United States. We have travelled from coast to coast seven times in the Dominion and four in the States, and also made a European tour in 1929-30. Next season we shall again take a long concert itinerary across the States, in the second half of the season."

HAVE PREMIERED MANY MODERN WORKS

Mr. Blackstone attributes the popularity of the ensemble to the many friends which it has made in the communities visited. The players number among their friends many of the leading modern composers in America and Europe, whose works they have introduced here. Thus, it was the rare distinction of the quartet to be chosen as the official ensemble to present the works of Ravel in five different cities when that composer appeared in America for the first time several seasons ago.

"Of course, in these ten years our repertoire has widened, until it includes most of the outstanding modern works for string quartet and other combinations, and all the older masterpieces. Our last program in the contemporary field was given last month, when we presented a modern list of works by Prokofieff, Castelnuovo-Tedesco, Leo Weiner and Leo Sowerby. This was planned as a tribute to Mrs. Elizabeth S. Coolidge, to whom all the works are dedicated. She was not able to be present at the concert in her honor since at the time she happened to be in another part of the country. It was a privilege to show our appreciation in this little way for what she has done for chamber music.

PLAYERS FÊTED ON ANNIVERSARY

"On our birthday we received several hundred letters from many parts of the continent. The occasion was also marked by a supper party given by the Hon. Vincent Massey, founder of the quartet, who is recognized as Canada's greatest patron of the arts. With Mrs. Massey, he gave charming hospitality to us and a number of our friends. After the dinner he presented each of the quartet with an engraved silver cigarette case, suitably inscribed, and expressed the wish that our next ten years would be as auspicious as the first decade.

"I wish to emphasize the fact that the Hart House String Quartet has never gone about things in a hasty way. We believe in a steady growth, built on a firm foundation. We do not want to play more than ninety concerts a winter, for we consider this physically impossible if the standards are to be maintained. Our aim is for the best in performance, in programs and also in instruments. It may interest you to know that our ensemble includes a Petrus Guarnerius violin, a J. B. Guadagnini violin and viola, and a Goffriller cello. Thus we have an ideal physical equipment with which to approach the serious task of interpreting the finest examples of music from every period."

R. M. K.

Sioux City Piano Teachers Appear

SIOUX CITY, IOWA.—The Piano Teachers Association of Sioux City presented three programs during National Music Week. The first, May 7, was a program called the "Best Pupils Recital," presenting one pupil of each accredited member of the organization. About 400 people attended this concert. The following day, Basil Gauntlett of Stevens College played an excellent program to a large audience. May 9, a lecture-recital was given by Marjory Eastwood Dudley of the University of South Dakota, and her two artist-pupils, Marjory Wilson and Austin Whittemore, assisted by Margaret Boardman, soprano, and Neil G. Boardman, violinist. Miss Dudley analyzed the rhythmical and structural trend of modern compositions and the program provided concrete illustrations.

The Sioux City Piano Teachers Association is an organization of leading members of this profession who maintain specified standards of teaching ethics and price. Each year the organization presents an artist to the public at a nominal fee. The officers are Sara Hanson, president; Clara Asmus, vice-president; Clara Klath, secretary and treasurer; Kathryn E. Anthony, chairman of publicity; and Anna Huntsman, social chairman.

K. A.

Moiseiwitsch Opens London Recital Series

Benno Moiseiwitsch, pianist, gave the first in a series of four recitals at Wigmore Hall, London, on May 26, when he played an all-Beethoven program. The remaining three concerts take place on June 2 when he plays an all Schumann program, June 9, when he will offer an all-Brahms concert and on June 16, Chopin and Liszt. Mr. Moiseiwitsch is to visit this country during the coming season, remaining here during November and December, and will be heard in New York at least on two occasions.

ISIDOR
PHILIPP
PROFESSOR
CONSERVATOIRE
NATIONAL
Paris

IN AMERICA
JULY 30 TO
SEPTEMBER 8

will teach a few individual pupils and conduct Master Classes at Aeolian Hall, New York, and Felix Fox School, Boston.

For particulars address Secretary, I. Philipp
AEOLIAN HALL
689 Fifth Avenue
New York

MASON & HAMLIN PIANO

AMERICAN THEATRICAL SEMINAR
SALZBURG, AUSTRIA
Summer Session of the
New York School of the Theatre
Faculty: Frida Richard, Harald Kreutzberg, Alexander Perfal. American play produced during Salzburg Festival. Music instruction if desired. Details on request.
ELIZABETH B. GRIMBALL, director, 139 W. 56th St., COlumbus 5-2445 New York, N. Y.

FRANTZ PROSCHOWSKI
Vocal Teacher
205 W. 57th St., New York COlumbus 5-2181

CHARLES MADURO
COMPOSER
200 West 58th St., New York Circle 7-4812

Birmingham Teachers' Group Gives Opera

Club Events Are Feature of Music in Alabama City

BIRMINGHAM, ALA.—The Birmingham Music Teachers Association sponsored an ambitious production of Cavalleria Rusticana (Mascagni), staged in the Birmingham Little Theatre on two evenings, and well patronized by a music loving public. The presentation was one of the features in the observance of National Music Week. Leading rôles were taken by Estella Allen Striplin, soprano, as Santuzza; Grace Bozenhard, mezzo-soprano, as Lola; Eva Phillips, contralto, as Lucia; J. B. Laster, tenor, as Turiddu; Munson Hinman, bass, as Alfio. Both the singing and acting of these local artists were excellent, and worthy of hearty applause accorded them. The chorus, under the direction of Raymond Anderson, was splendidly trained and did effective work. The beautiful intermezzo, played effectively by Fred Wiegand, violinist, Lars Sorenson, cellist, and the pianists, Abigail Crawford and Lila Belle Brooks, brought enthusiastic applause. The stage mountings and lighting effects were so well done that the production took on an almost professional atmosphere.

Nathaniel Dett, Negro composer-pianist, was presented here in concert by Miles Memorial College at Brown's Hall of that institution. The pianist delighted a large audience with his skillful and rhythmic playing. Seldom has a concert pianist here so thoroughly charmed an audience. Beginning with the Bach fantasia and fugue in G minor, played with traditional interpretation, he continued with a group of classics, including Brahms' rhapsody in B minor, a Grieg nocturne, and Dance Negre, by Boone—the latter winning an enthusiastic encore. He then gave several groups of original compositions, with clever remarks and explanations. These included his Enchantment Suite, Magnolia Suite, and In the Bottoms, which included his well-known Juba Dance.

The Birmingham Music Club introduced Juliette Chamblee, soprano, in concert at the Birmingham Little Theatre with Edna Gockel Gussen, accompanist. Mme. Chamblee sang a well chosen program entirely in French, displaying a charming voice, skillfully used, and admirable style. She made a lovely stage picture, all in white, against the dusky velvet background of the setting. Her program consisted of five groups, with selections from Handel, César Franck, the Plaisir d'Amour by Martini, Fauré, Reynaldo Hahn, Georges, Chausson, Ravel's La Flute Enchantee, Jean Clergue, Debussy, and, as a closing number, the Hérodiade aria by Massenet.

The Birmingham Music Club presented its final morning musicale of the season, offering Birmingham-Southern College talent, under the direction of Dr. Andrew Hemphill, in an excellent program.

Glenn Nichols, pianist, pupil of Dorsey Whittington, appeared in recital at the Birmingham Conservatory of Music.

Barnard Wagness, child psychologist and teacher, held a series of normal classes in piano, at the Birmingham College of Music (Guy Allen, director).

Both the Birmingham Conservatory of Music (Mr. Whittington, director) and the Birmingham College of Music are giving a series of pupils' recitals as the semester closes.

Dave Russell, baritone, student of Alice Graham, was soloist for the Southern Memorial Day celebration, and also for the commencement day program of the Trussville High School. A. G.

Burnham-Wragg Summer Colony

Thuel Burnham, American pianist and pedagogue, and Russel Wragg, composer-pianist, are again conducting their summer classes in the Berkshire Hills of Massachusetts. The season is from July 1 to September 15, and students may come for all or

THUEL BURNHAM

any part of this period. Mr. Burnham and Mr. Wragg have acquired the same large farmhouse (midway between historic Stockbridge and Lenox) which accommodated their pupils last summer. The recreational advantages are many and include swimming, hiking, boating, motoring, croquet, golf and other sports. Frequent recitals by Mr. Burnham and Mr. Wragg will be given at their own summer home a mile from the farm, and student programs and social events also are to take place there.

Following their summer work, Mr. Burnham and Mr. Wragg are to make an extended motor trip to the western part of the country, after which they open the studios of the Burnham-Wragg Piano School in Steinway Hall, New York, on October 15.

Sigma Alpha Iota Musicale in Milwaukee

MILWAUKEE, WIS.—Sigma Epsilon Chapter of Sigma Alpha Iota presented members in its annual formal musicale at the hall of Wisconsin Conservatory of Music in April. Gertrude Wood and Kathrin Vinnedge, piano duo, opened the program, playing Sicilienne (Bach-Maier), the allegro from sonata in G major (Mozart-Grieg) and Hopak (Moussorgsky-Hesselberg).

An instrumental trio composed of Roberta Best, Viola Beyersdorff and Gertrude L. Barr performed trio, op. 69 (Sternberg), Sunday Morning at Fjord (Carl Venth), Rococo Minuet (Spielter) and The Bogey Man (Versel). Ruth Blommer, soprano, delivered the aria Il est doux, il est bon from Massenet's Hérodiade, Were My Song with Wings Provided (Hahn) and The Catbird (Clokey). Alice Nevermann, pianist, was heard in a Chopin group—prelude, op. 28, No. 13; etude, op. 25, No. 2; scherzo, C sharp minor, op. 39.

Inez Orr, Jeannette Petersen and Rose Deutsch banded together as a vocal trio, offering As Torrents in Summer (Elgar) and Haste Thee, Nymph (Handel). The evening's music was brought to a close with an organ group contributed by Beatrice D. Monfils—Rameses II from Egyptian Suite (Stoughton), Norwegian Dance (Grieg) and Marche Slave (Tschaikowsky).

Miss Vinnedge acted as accompanist for the entire program. A reception followed the musicale. W.

Virginia and Mary Drane Fulfill Engagements

Virginia and Mary Drane, young violinists specializing in duo-violin recitals have fulfilled engagements this season in Summit, N. J., Rutherford, N. J., Yonkers, N. Y., at the Hotel Astor, New York; for a dinner for General Hugh Johnson at the Biltmore Hotel, New York; and for various clubs and churches in New York and Brooklyn, in Danbury, Conn., Flushing, N. Y., South Orange, N. J., Ozone Park, N. Y. They played before the Lotos Club, of which the late William H. Woodin was president. They are also heard on the Educational Series in the Public Schools of Greater New York.

Over the radio, they give regular weekly programs on the NBC network. They have been soloists with the Bamberger Little Symphony (Philip James, conductor) over WOR, and with other orchestras on the air. They were heard twice as guest artists on the Tydol commercial hour over WABC.

200 Children in Demonstration Recital at Institute of Musical Art

On May 26 200 small children enrolled in the Preparatory Centres of the Institute of Musical Art, New York, held their May demonstration concert in the Julliard Concert Hall.

These children, ranging in ages from five to fourteen, presented a program of violin and piano solos, chamber music, group singing, Dalcroze Eurhythmics, and orchestral numbers.

CLASS IN CREATIVE MUSIC
from the Preparatory Department of the Institute of Musical Art.

The Preparatory Centres are established in various parts of Manhattan, Brooklyn and Long Island, with the Institute of Musical Art as their home branch. On Saturday mornings all the children enrolled in these centres meet for classes in ensemble playing, group singing, orchestra and other class work in the Institute building. In addition to their class lessons, each student has two private instrumental lessons a week at the Preparatory Centre studio nearest his home.

For the eighteen years that these music centres for children have been in existence, they have tried steadily to give the children the best possible introduction to music and to create in them an interest in its study and an appreciation of its beauty. The children enrolled in the Preparatory Department are not all specially gifted musically. Many are average school children who combine their music study with their other studies. And while it has not been the primary aim of the centres to develop these young children towards a professional career, or specialization in music, yet over the period of years a remarkably large number of them have taken up music as a life work.

Although the children in these centres begin their study of music at the age of five, they are trained from the very beginning to approach the study of music with the same seriousness and thoroughness they apply to their regular school work. A kindergarten class for children from three to five years of age is now being planned. In this pre-study class the children will be taught by means of toy orchestras, graphic story telling, songs and ear training. G. N.

Marjorie Garrigue Plays for Large Cincinnati Audience

CINCINNATI, O.—An enthusiastic reception was accorded Marjorie Garrigue, young American pianist, when she was presented in recital at the Cincinnati Conservatory of Music under the auspices of the Fine Arts Institute. Her program displayed rare judgment and beautiful playing of intricate and difficult compositions in piano literature.

Miss Garrigue selected the Chromatic Fantasy and Fugue (Bach) to open her program, followed this masterpiece with Air de Ballet (Gluck-Saint-Saens), and the E flat major, op. 81 a, sonata (Beethoven), played exquisitely. Then came a group of Chopin and modern French composers; Medtner, Ravel and Debussy. So insistent was her delighted audience in its applause that Miss Garrigue graciously consented to add several encores to an already replete program.

A mature artist, but with the vivacity of youth tempered by a fine intelligence, Miss Garrigue shows a breadth of understanding and a depth of feeling that come from a profound study of these great masters. There is profound feeling for the poetry in the music she interprets that is rare in many concert artists and proclaims her especially gifted. She has a masterful technic. M. P. D.

Berenice Alaire in Roberta

Baroness von Klenner's artist-pupil, Berenice Alaire, winner of the district contest of the Federation of Women's Clubs a few years ago, is a member of the cast of Roberta, at the New Amsterdam Theatre, New York.

GODOWSKY

MASTER CLASS

for

PIANISTS and LISTENERS

from June 25 to August 4, 1934

to be held in

NEW YORK CITY

For Particulars Address

GODOWSKY MASTER CLASS

Care of Steinway & Sons, 109 West 57th St., New York

Weinberger Opera Has Vivid Production at Covent Garden

(*Continued from page 5*)

astonished the local scribes by her interpretative ability and the beauty and modulatory powers of her voice. We have also heard in recital Alexander Kipnis, singing Schubert, Brahms, Strauss and, most effectively, a Russian group including Moussorgsky. Dale Smith, English baritone, was decidedly impressive in the Michelangelo songs of Hugo Wolf, and enjoyable in a group of well-chosen English songs, old and new. His voice has gained in power and his style in intensity.

The Pasquier Trio

Chamber music recedes before the flood of festival and celebrity concerts. We have however welcomed an excellent new group, the Pasquier Trio from Paris. Such perfection of ensemble has rarely been heard in this town, and the delicacy, subtlety and flexibility of their nuances recall only the highest traditions. Beethoven's C minor trio was great music and great playing. The Budapest trio also did Beethoven at the first of these concerts. They are less balanced, but racy, and they fared better in Dvorak's op. 90.

The Brosa Quartet, joined by Etienne Amyot, have given pleasure with piano quintets by Brahms and César Franck, and Messrs. Brosa and Amyot offered a fine performance of the Brahms D minor sonata. Another sonata recital of outstanding quality was that of Evlyn Howard-Jones and Albert Sammons, who besides Brahms (G minor), presented Respighi and Delius to an enthusiastic audience.

Schwanda at Covent Garden

Covent Garden, besides going through the annual ritual of two complete cycles of Wagner's Ring, has roused itself to the production of Weinberger's Schwanda. What this means to London opera-lovers must be judged in the light of the fact that this is the first full-length novelty produced at the historic house since the war and, if I am not mistaken, since the advent of Richard Strauss' Rosenkavalier. It was therefore a gala event comparable to the opening of the season, calling for the activities not only of music critics, but star reporters and the writers of fashion notes. The composer was present and shared the honors of the night.

The production of this opera at the Metropolitan in New York three seasons ago absolves me of the wearisome task of describing it. Suffice it to say that the performance was an excellent one and it was hailed in headlines as a huge success, this dictum being based on the fact that the audience not merely applauded and shouted approval, but actually burst into laughter in the right places. This surely is an achievement for a comic opera sung in a foreign tongue, and it speaks well for the lively antics in which principals and chorus are obliged to indulge.

For the Tired Business Man

The success of such a work with an operatic audience of today is hardly surprising when we consider how many years people have gone to the Opera for the purpose of being seen, and to the musical comedy in order to be amused. Here they have an opportunity to accomplish both objects at one throw. The London critics, on the other hand, appraise the work for what it is; namely, an exploitation of racy folk-songs, dance rhythms and other colorful but primitive ingredients, handled in a spectacular manner and with a "legitimate" technic that is calculated to reconcile its frothy content with the serious environment of an opera house. What an impartial commentator on public taste finds puzzling, however, is the critics' patronizing attitude towards such supposedly naive or nonsensical libretti as Fidelio or Trovatore (in which at any rate the characters are real) and the ready acceptance of a book like Schwanda, which lacks even the redeeming feature of great music.

The production of the opera was in the capable hands of Clemens Krauss, who had been brought from the Vienna Opera for this purpose, and Otto Erhardt, who exploited the new resources of the Covent Garden stage for this gay and gaudy display. The singers included several artists new to England, including Paul Schöffler, in the title rôle, Viorica Ursuleac as Dorota, and the American tenor, Charles Kullman as Babinsky, all of whom made an excellent first impression. Alexander Kipnis was the magician, Berthold Sterneck the Devil, and Gertrud Rünger the Queen.

The Ring Refurbished

The performances of the Ring were bound to profit more than any other from the new stage improvements at Covent Garden, particularly the cycloramic horizon and the new lighting system. A completely new set of scenery has been provided by the Russian artist, Gabriel Volkoff. Volkoff has not startled us with new conceptions or anything of a really modern or stylized nature. He retains the realism of the nineteenth century with certain welcome simplifications. Not all his pictures are successful, but on the whole they are so much better than the old scenery that one must be grateful even in the face of a ludicrous attempt to picture the Ride of the Valkyries by projections of little white horses filtering across the horizon. He achieves a more convincing and not ineffective display of changing clouds by cinematographic devices on the model of recent continental productions.

More important than this is the general excellence of the singers. Above all, Frida Leider as the one Brünnhilde throughout, and Lotte Lehmann as Sieglinde, have earned deep admiration and unstinted praise. Both artists are at the apex of their powers and vocally and histrionically their respective rôles have not been surpassed within living memory. The part of Wotan was equally well enacted, first by Rudolf Bockelmann, then by Hans Hermann Nissen. A newcomer, Franz Völker, who already has given great satisfaction as Florestan, did an excellent Siegmund, and Lauritz Melchior scored his usual success in the title rôle of Siegfried. Kipnis, as sonorous a Hunding as I can remember, rather startled the old Wagnerites by the blondness of his beard and wig. We have missed Olszewska this season, but were glad to welcome a most promising successor, Gertrud Rünger, both as Fricka and Waltraute. Emanuel List, American basso, made a most satisfactory Hagen, while a new English artist, Mary Jarred, displayed a beautiful contralto as Erda.

Sir Thomas Beecham, conducting all performances, was decidedly more in his element here than in Fidelio, although his almost exclusive preoccupation with the orchestra and his occasionally unorthodox tempi must have given some trouble to singers steeped in the tradition of Bayreuth.

Fad of Conducting Without Score May Be Peril to Music, Says Lajos Shuk

Eminent Cellist and Conductor of Philharmonic Orchestra in Arad, Rumania, Revisits New York to Lead Concerts

Revisiting this country, where he was formerly active as solo cellist and as a member of the Letz and other prominent string quartets, Lajos Shuk, now conductor of the Philharmonic Orchestra of Arad, Rumania, recently outlined some of his ideas of the baton art for an interviewer. Mr. Shuk has conducted several programs of the New York Civic Orchestra during his stay in this country. Therefore the talk turned naturally to the modern penchant for conducting *sans* notes.

"So far as conducting without score is concerned," said Mr. Shuk, "I do not think the best results are obtained when a leader uses this method exclusively. Of course, I sometimes conduct in this fashion, for I am fortunate in having an extensive and reliable memory for all varieties of music. As a child many tests were given to ascertain my ability in this direction, and I passed them with honor. Later, of course, I played the entire cello repertoire from memory, including several hundred classic studies and concertos.

Some Mnemonic Dangers

"However, I think that many details of thematic development, dynamics, and the like, are lost to one who leads an orchestra without score—unless, of course, he happens to be a wizard like Toscanini, Stokowski and a few fortunate others. And in some cases eminent wielders of the stick have made a virtue of necessity because they have notoriously bad eyesight. Of what advantage is it really to conduct from memory? An ancient king once asked a 150-year-old sage, 'What have you done in your long life that other men have not?' and he answered, 'Nothing.'

"Did Bach play his hundreds of cantatas, produced week after week at his post as Cantor of the Thomaskirche in Leipsic, from memory? Impossible. Nowadays, however, all organists are beginning to perform publicly in this way. No virtuosi of the old days did that; Saint-Saëns, Pugno, Franck, and other organists of the nineteenth century never played from memory. Nor did such conductors as Nikisch, Richter, Seidl, Mahler, conduct from memory. So *cui bono?*

"Also, it is a tyranny to perform an entire symphony without break, for it does not depend on such continuity for success. Indeed, contrast is better secured by adhering to the movement forms, as written. In this highly nervous age, a wait between movements is a relief, mentally and physically; sitting still for forty or sixty minutes, especially through a Brahms symphony, is a terrific strain. Audiences and orchestras should protest such a custom. Moreover, it is unfair to ask people who have been delayed by traffic to wait outside a concert until the end of the work. They have paid for an entire program and are sometimes cheated out of their rights."

(*Photo by G. Maillard Kesslere.*)
LAJOS SHUK

Musical Activity in Rumania

Turning to the subject of his work in Europe, Mr. Shuk said: "In Arad, Rumania, a city of 100,000 people, the Philharmonic Orchestra, now fifty years old, has a wonderful library, containing all the standard classic and modern works. Despite the depression, their concerts last season were entirely sold out with even ten rows of standees. The magnificent concert auditorium belongs to the city, and is donated for the concerts. Many of the smaller European cities are making marvelous progress musically, having their own orchestras and chorus. Yes, jazz has conquered the world, but modern American composers of serious music have not. It is difficult to obtain their works, in the first place, and European audiences, naturally skeptical, have to be convinced. I conducted works by Whithorne and Gruenberg in Europe, but had difficulty in convincing audiences of their worth. As to conductors and orchestras of America, they are far ahead of those of Europe."

Mr. Shuk's experiences in his American visit have been gratifying. The two Brooklyn Museum concerts of the Civic Orchestra were heard by 4,000 people, and that in the Museum of Natural History, New York, had a large audience. Mr. Shuk has been engaged to conduct the Naumburg orchestral concert of July 4 in Central Park, New York.

F. W. R.

Phoenix Organizations Celebrate Music Week

Orchestral, Dance and Recital Events Make Rich Program in Arizona City

Phoenix, Ariz.—The observance of National Music Week (L. Douglas Russell, state chairman) was the incentive for a wealth of musical activity. On May 7 the Phoenix Musicians' Club held its regular evening meeting (Bertha Kirkland, chairman).

The Phoenix Symphony Orchestra presented a concert on the same evening at the High School Auditorium, under the direction of Harry S. Marquis. Herbert J. Anderson, tenor, of Los Angeles, was guest soloist and was accompanied by Henrietta Lundquist.

Montague Machell, cellist, gave the final recital in Les Vendredis series on May 8, at his studio in Central Methodist Church. He was accompanied by Cora Lee Machell.

Edith Mae St. John presented a group of pupils in a dance recital at the Catholic Woman's Club on May 9.

The Oriental song cycle, In a Persian Garden, for four solo voices, was given under the direction of L. Douglas Russell at the Arizona School of Music on May 10. It was repeated in Tempe, Peoria and Prescott.

Historical Masque Presented

Some 2,000 high school pupils participated in the colorful Masque of the Yellow Moon pageant held in the High School Stadium on May 11. Each year this affair depicts some portion of Arizona's history in drama, music and dance.

The Carreno Club held its monthly meeting at the home of the counselor, Cordelia Hulburd Nelson, on May 12. Awards for excellence of work during the year were won by Patsy Campbell, first, and Garnet Swaine, second.

Rachel Marden, pianist, and Nan Douglass, contralto, gave a joint recital before a capacity audience at the Woman's Club in April. Mrs. Douglass was accompanied by Leah Stanly Hurlburt.

The Phoenician Chamber Ensemble held a concert at the Arizona Club, on May 3. The group includes Benjamin F. King, first violin; Ellsworth Stryker, second violin; Meridith Bishop, viola; Weltha Graham Seide, cello; Leah Stanly Hurlburt, pianist. Lorna Merrifield, soprano, delivered several numbers.

The Phoenix Piano Teachers' Association held its annual fun program at the home of Hazel King on May 14, under the joint chairmanship of Edith Edwards and Ethel Jennings.

The Schola Cantorum of Tucson appeared in concert on April 9, in the University Auditorium, sponsored by the College of Music. Under the able direction of Dr. Henri Switten, a varied program of early and late composers was presented. The chorus was organized by Dr. Switten last year and is an outgrowth of the former Lyric Club. Officers are Mrs. O. P. Knight, president; Mrs. H. H. Wilkins, secretary; Mrs. P. G. Koch, treasurer; Mrs. J. B. Tenney, publicity chairman; Mmes. E. S. Borgquist, G. A. Pearson, A. V. Grassetta, J. A. Hammond and E. F. Vrick, advisors.

The Yuma Chorus presented a spring festival program, complimentary to the public, in that city on May 14. Beatrice Ragsdale, pianist, of Phoenix, was guest artist, playing two groups.

E. S.

International Singers at Center Club

The International Singers, a group who gave a recital on May 22 at the Center Club, New York, comprise eight members—Regina Glankoff, Beatrice Mack, Marian Nall, Elsa Van Vliet, Mercedes de Cordoba, Kate Rodina, Tilly Geerken and Olga Myshkin. Their accompanist is Olga Jurkscheit, and their director, Bessie Bowie, former assistant of Jean de Reszké in Paris. Other New York appearances this season for the International Singers have been at the MacDowell Club, the Actors Dinner Club, Pan-Hellenic Contemporary Arts, at the Essex House and over the radio.

N. Y. SCHOOL OF MUSIC AND ARTS
SPECIAL SIX WEEKS SUMMER COURSE FOR PUPILS AND TEACHERS, AT REDUCED RATES. INDIVIDUAL INSTRUCTION.
310 West 92nd Street, N.Y.C. RALFE LEECH STERNER, Director 34th Year Tel. SChuyler 4-4140 *Circular on Request. Entrance at Any Time. Dormitory in School Building.*

Mme. ERNESTINE SCHUMANN-HEINK
Exclusive Management
HAROLD R. PEAT
2 West 45th Street New York
Personal Address: Parkway Hotel, Lincoln Parkway West, Chicago, Ill.

International Tours as Song Interpreter Provide Valuable Background for Artist

Emy-Lou Biedenharn, Lieder Singer from the Southland, Describes Experiences as Recital Giver on the Continent

An American singer with a background of international attainment and experience is Emy-Lou Biedenharn, youthful contralto. Before her début in her own country, which took place in New York this season, Miss Biedenharn had become known in Europe through three years of concert tours.

For transatlantic classification, the term "from America" is perhaps specific enough, but over here we like our locales less vague. Miss Biedenharn, as she will tell you with becoming pride, is from Louisiana.

"My home is very dear to me," she said, "and as soon as I set foot on American soil my first thought is to turn southward. Of course, I always loved it there, but I think one must go away—to school, to travel, to live for a few years—before the fine, distinctive flavor of life in our American South is fully appreciated. There is an atmosphere of graciousness, of responsiveness and tradition that is not found elsewhere, however many compensating advantages other countries and localities may offer."

"Did you go direct from Louisiana to Europe for your studies?" Miss Biedenharn was asked.

"No, I went first to college in Boston. After graduating, I sailed for England, where I studied with Sir George Henschel. My début appearance was in London. During my years abroad I have made two tours of Germany, and, besides my concerts in the British capital, have included Holland and Denmark in my itineraries.

EMY-LOU BIEDENHARN

Reactions of European Audiences

"In Germany," the contralto continued, "of course I deferred to local taste and programmed mostly German numbers, but, as I wished to impress my American nationality on my audiences, I decided to present one group of songs by my own countrymen at each concert. I was strongly advised not to do this, for it seemed to be the prevailing belief that critics would be uniformly severe toward offerings of this kind. I thought I would see for myself, however, and I was gratified to discover that, far from being prejudiced against American compositions, the audiences liked them, and I have among my clippings several favorable comments that the press made on these songs."

"Did you find the same attitude in the other countries you visited?"

"Oh, yes," was the reply. "The American numbers roused interest everywhere. In Denmark," she continued, laughing, "I had an amusing experience—not about American songs, but about the origin of an American singer—to wit, myself.

"When I arrived in Copenhagen, I went to my manager's office. I was shown into his presence and he greeted me. Then the door opened and what seemed to my astonished eyes a crowd of men swarmed in. They had notebooks and began to ask me questions in French, German and Danish. I realized that they were from the papers and that what I said would be printed, so, with the lingual difficulties and all, I hardly know what to say. Finally, in reply to some inquiry, I let them know that my grandmother had come from Copenhagen. All my problems were solved. My ancestress proved a safe topic and one that they all seemed interested in. I have regretted since that one only has two grandmothers. It would be so nice to have a number of them, one from each major music centre."

Miss Biedenharn went on to speak of the responsiveness of the Copenhagen public and how much she had enjoyed singing there.

"The music-lovers of that city are supposed to be rather hard to please and strict in their criticisms," the interviewer remarked.

Miss Biedenharn opened her eyes in surprise. "They are? Well, then I was lucky. I thought them one of the most appreciative audiences I had ever encountered."

Having tested and proved herself on the European concert platform, Miss Biedenharn returned to America this season. In March she made her New York début in Town Hall. Boston heard her the following month.

Asked her opinion of general music conditions in this country, Miss Biedenharn replied that they seemed very encouraging. "In my own section," she said, "interest in music is growing constantly. The business men in many Southern cities have awakened to the advantages that a symphony orchestra offers, and they are supporting these organizations with money and, what is more significant, by attending the concerts."

Programs and the American Public

"What sort of programs do you think appeal to the American public?" was the next question.

"Why, I never thought of compiling programs especially for this country. It seems to me that Americans are cosmopolitan in taste. Give them the best of any sort of art and you will find appreciation. In my concerts, I try to make a list drawn from the music of many different nationalities.

"As for myself, I find great pleasure in singing the German Lieder. This literature is so rich in poetry, so fertile in dramatic suggestion that its interpretation offers infinite artistic satisfaction. In the French repertoire, we find music equally fascinating but altogether different in its manner of creating atmosphere and emotional significance. The Italian is still another school of expression. And I am always interested in the work of contemporary Americans, whether it is in the modernistic mold or whether they employ melody and harmony to project their musical concepts.

"As for opera, of course I include arias on my programs, but I never have taken part in an operatic production. Comments on my voice have indicated that perhaps it is of operatic timbre. However, that is still in the future. At present I find ample scope for self-expression in concert work, especially singing with orchestra. This is an experience inspiring and calling for the utmost of one's vocal resources." M. L. S.

Use of Russian Songs Growing in Recitals

O. Coleman, Lingual Expert, Comments on New Development

O. Coleman commented recently to a Musical Courier representative on the fact that American artists are including works by more Russian composers on their vocal recital programs, singing them in the original language rather than in translation.

"A great deal of credit," said Mr. Coleman, "is due these pioneers who give the American public the opportunity of listening to the grandeur of Russian vocal music. It is only natural that while interpreting Russian instrumental music the artist is able to convey to his listeners the magnificence of these works. But it is a different matter with singing, where the words play such an important part in the characterization of the composition. A slight knowledge of a foreign language considerably lessens the beauty of a song; there is no harmony, no feeling, no æsthetic understanding.

Opportunities to Visit Russia

"We must not forget that at the present time a new field of endeavor has opened for our vocalists with the advent of Russia's recognition. Russia is interested in our artists to the extent of inviting them to her domain. Recently Emma Redell sang in Russia by special invitation. A number of our vocalists now have standing engagements to sing in Russia. There is no doubt that the Russians are eager to hear American music. Americans on their part wish to include representative Russian composers on their programs. This particular state of affairs has led me to devise a system of study for those who lack an understanding knowledge of the Russian language. I have been able to shorten and simplify all the roads leading to the ultimate knowledge of the language. The advantages of this method include a correspondence course which is so highly concentrated in the essentials of required knowledge that but a short time of study is necessary for its understanding." G. N.

Marguerite Potter Presents Artists to Club Chairmen

S. Hirose, introduced as a Japanese baritone, appeared on May 23, beginning the informal auditions at Steinway Hall, New York, instituted by Marguerite Potter so that managers and club chairmen may judge the quality of her artists. Mr. Hirose has a voice of power and musical feeling. Vladimir Padwa, pianist, who has been engaged as accompanist by Mischa Elman, played a Chopin study and an Elkan work with virtuosity. Miss Canouta, Greek dancer, was applauded, and Olive Bond, coloratura soprano, followed with Una Voce (Rossini). Her range and action, in costume, were applauded. Concita Casella, Spanish dancer, provided a colorful interlude. Caroline Finni, soprano, delivered an aria from Pearl Fishers (Bizet), and Midsummer (Worth), displaying a high voice of expressive quality. Matilde Jackle sang Micaele's aria from Carmen with excellent effect and Dorothy Dell Potter scored in Villanelle. Stanley W. Krebs played a work of his own with admirable taste and touch. F. W. R.

Italian Piano Music, Past and Present

(*Continued from page 6*)

historical, in a sense. So are his Corali Ebraici for piano. His music seems to be a deep personal experience expressed in tone. Warmth, sensuality, and a certain "peasanty" feeling are in his pages. Beside being a composer, Castelnuovo-Tedesco is also an excellent pianist. He performs his own works, it is said, better than almost anyone else.

Another Italian composer to deserve consideration is Riccardo Pick-Mangiagalli. He figures as an Italian, though he was born in Bohemia in 1882. America is acquainted with his Two Moon Poems, the Danse d'Olaf and Clair de Lune, which have been played on many concert programs during the past few years. An unfamiliar fact, however, is that he has gained fame too in Italy as a competent editor of the works of Bach.

Leone Sinigaglia, born in Turin in 1868, goes back to his native Piedmont for inspiration for his piano compositions, many of which are in dance form. He studied, however, in Vienna as well as in Turin, and was influenced a bit by Dvorak and Carl Goldmark.

One of Italy's foremost, from a technical point of view, is Franco Alfano, born in Naples in 1876. He has a definite melodic line in his compositions. The Italian critic characterizes him thus: "With lilt, profundity, mystery, poesy, and a passionate lyricism, he stands as one of our most noble, most spiritual, most authoritative figures."

Pilati, who has recently been appointed professor of harmony and composition at the Conservatory of Naples, is adept in the writing of short and abstruse modern piano compositions. Others are Gennaro Napoli, of Naples, who carried off the national prize for music in 1906, and Francesco Cilea and Amilcare Zanella (the latter a fervent admirer of Rossini), all of whom have written much piano music.

Italy has had too, the late Beniamino Cesi, a famous editor of music and a fine teacher rather than a composer. One of his piano students was Florestano Rossomandi, who later took his master's place in the Conservatory of Naples, and wrote a compilation of tremendous and huge books on piano technic. He helped to modernize musical methods and carried on the glorious tradition of the Neapolitan pianistic school. His work was widely recognized during the last four years of his comparatively long life (he was born in Bovino di Puglia in 1857 and died only recently). Like Cesi, he edited many works of older masters also.

Surely this is a golden age for Italy as far as piano music is concerned. It behooves all serious musicians to study this latter-day Italian output for it has undeniable worth and fascination.

Four Naumburg Concerts for Central Park, New York

A series of four concerts of the Naumburg Orchestra, annually donated to the music-lovers of the City of New York, are in progress. They are held in Central Park. The first concert on Memorial Day, May 30, was conducted by Leon Barzin, director of the National Orchestral Society. Subsequent concerts will be given on July 4, July 31, and September 3 under the batons of Rudolph Thomas, former conductor of the New York Civic Orchestra, and Geoffrey Harris, conductor of the White Plains Philharmonic Orchestra. These concerts are offered annually by Walter W. and George W. Naumburg in memory of their father, the late Elkan Naumburg, who inaugurated these outdoor summer concerts over twenty years ago.

ZECCHI

The Extraordinary Pianist

1933-34 EUROPEAN PRESS BRIEFS

"A great artist and a great poet."—*Pester Lloyd, Budapest.*

"An absolute master of his instrument and more, a powerful, creative artist with an exquisitely sensitive touch."—*Tageblatt, Prague.*

"Zecchi is one of those pianists who have their own noble ideals and sublime grace."—*Express Poranny, Warsaw.*

"Strength of thought, imagination and a superior sense of order and discipline, virtuosity but without any abuse of technique in order to obtain an effect. These are Zecchi's qualities."—*La Tribuna, Rome.*

"Zecchi's concert has been a revelation, an event which happens once in a life-time, and which remains forever in one's soul in all its greatness and in all its mystery."—*Vreme, Belgrade.*

"Listening to him, one seems to be gazing into a brilliantly illuminated palace, glittering with sparkling lights of ever-varying colors."—*Rundschau, Riga.*

"Zecchi once again demonstrated the sublime heights of the talent which has brought him world-wide fame. He is a great musician, endowed with fascinating elegance, deep feeling, an exquisite sense of musical color, and a mastery of touch which cannot be surpassed."—*Deutsche Tageszeitung, Berlin.*

"A most captivating performance not only on account of the pure charm which pervaded the richness of his tone, but also because of the sincerity, the precision of his rhythm and all those gifts of expression which characterize a born musician."—*Les Beaux-Arts, Brussels.*

NEXT AMERICAN TOUR SEASON 1935-1936

CONCERT MANAGEMENT GEORGE LEYDEN COLLEDGE

Steinway Hall New York

MUSICAL COURIER

Weekly Review of the World's Music

Published by the

MUSICAL COURIER COMPANY, INC.

Steinway Building, 113 West 57th Street, New York

GEORGE H. HILBERT, President

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506

Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris) .....Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 230 South Michigan Ave., Chicago. Telephone, Harrison 6110.

BOSTON AND NEW ENGLAND HEADQUARTERS—MOSES SMITH, 26 Museum Road, Boston. Telephone, Garrison 0072.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1857. Cable address: Musicurier, London.

BERLIN, GERMANY—FRANK PATTERSON, Charlottenbrunner Str. 42-A, Berlin-Grunewald.

PARIS, FRANCE—IRVING SCHWERKE, 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.

VIENNA, AUSTRIA—GEORG KUGEL, I Bösendorferstrasse 12, Telephone V 44-0-22.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kioques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK JUNE 2, 1934 No. 2825

WITH this issue the Musical Courier inaugurates a summer policy of combining its weekly issues into monthly form, to be published in June, July, and August.

The change is based on practical considerations, as musical activities and news shrink to a minimum during the summer and do not require the space or prompt publication of the rest of the year.

On September 1, the Musical Courier will resume publication as a weekly, thereby continuing a policy which has been in force without interruption since the foundation of this paper fifty-four years ago—in 1880.

Each of the three monthly issues is to be practically four papers in one, so that readers will miss nothing in the complete presentation of domestic news matter, foreign reports, and regular departments.

THE EDITOR.

When technic exceeds inspiration—that is a futile form of music.

—o—

All opera singers are not perfect, but it is difficult to prove it to them.

—o—

Mendelssohn would have liked Four Saints in Three Acts—an Opera Without Words.

—o—

When you find musicians who have no praise for any of their colleagues, there must be a reason.

—o—

Samuel Insull, who always liked opera, ought to feel at ease now that he is facing the music in Chicago.

—o—

When an artist loses his sincerity he loses his public.

—o—

Silence is sometimes more eloquent than certain kinds of music.

—o—

Success for opera singers is what they achieve when they fear that it may be taken away from them by other vocalists.

Seeking the "Real" American Music

Charles Wakefield Cadman, American composer, recently confessed his inability to find one example of "real" American music, which so many enthusiasts periodically announce. That is to say, no single specimen could be identified as the norm to which all other melodic expressions should conform. And this is understandable in view of the heterogeneous elements in our ethnic makeup and the multiplicity of cultures that have fed our melting pot.

As quoted by the publication, Music in New Zealand, Mr. Cadman said: "I used to think I was writing American music twenty-five years ago when I was at work transcribing and adapting the folk-songs of the American Indian. But I don't now. Then there are people who hold out for the Negro. They feel that Negro melodies are the only true form of American music. Others feel that cowboy songs and ballads represent America most faithfully. And there's another group which is trying to establish the 'hill-billies' of Kentucky as the basic American musical form.

"All these types of music are just ingredients. Each one is a basis for American music—but there's no reason to take one type and glorify it above the others. After all, Americans don't acknowledge they have Negro or Indian blood in their veins. And the Kentucky and cowboy songs are really adaptations of English, Irish and Celtic melodies. None of these forms represents the real idiom of American music. They are ingredients."

He added that no composer should sit down and consciously say to himself: "I'm going to write American music." The task of the composer, he said, "is to write music sincerely, regardless of the idiom, regardless of nationalistic feeling and with as good craftsmanship as he can command." Enforced nationalism in music, said Mr. Cadman, "cribs, cabins and confines."

It is to be hoped that those over-enthusiastic proponents of some of the inferior specimens of so-called American folk-music (some of which are not really folk and certainly not American) will come to realize that such material is only a possible foundation for, and not a full-fledged art music.

—o—

Penalizing the Radio "Squawker"

What should be done about the ubiquitous crooner whose voice manages to slither into the sacred American home, thereby undermining the nation's ideals of vocal style, is a difficult problem. The irrepressible "Feste," in the Musical Times (London) treats this matter drastically while setting forth the prophecies of a certain Mr. Creevy about the future. (To be sure, all this is merely whimsical irony, but extremely amusing.)

He pictures an Arts Committee appointed to regulate the musical standards of the British Empire, which turns its attention to flaws in solo singing with a severity that would do justice to W. S. Gilbert's Mikado. The practical way in which this committee rolls up its collective sleeves and sets to work in dealing out retributions dire will no doubt make numerous hardened vocalists shudder in sympathy. Says Feste:

"I have already mentioned that the Ministry began its singing reform by appointing a Commission of twenty distinguished musicians, including a dozen of the country's best singers, to consider the matter and to suggest measures. The House approving, the recommendations of the Commission were promptly put into effect. A panel of six members of the Commission, working by threes in weekly shifts, listened to all the broadcast vocal solos for three months. In order that singers should be judged entirely on their merits, the programs used by the panel consisted merely of the titles of the songs. This anonymity produced some inevitable shocks. . . . when the singers' names were revealed. . . . The pathetically-lingering good old has-been, the never-was, and the never-would-be, the frauds who managed to 'get away with it' by the aid of a pretty face, or a few very high or very low notes—all alike received the black mark that ended their broadcasting engagements for at least a year, with the option of a second and stringent audition at the end of that period. There was, inevitably, a chorus of protest from listeners, and the popular dailies were at first inclined to agree with them; but eventually—influenced perhaps by headline possibilities—they came down on the side of the Ministry, with such captions as 'War on Wobblers,' 'Squawkers Silenced,' 'Mystery Panel Pitiless,' and the like.

"An immediate and gratifying result was an awakening of public interest in singing. The correspondence columns of the press were filled with letters on the subject; lectures and demonstrations by gramophone were in wide request; and such singers as had survived the ordeal by panel flourished—some of them for the first time. In regard to the gramophone demonstrations there was an amusing development. At the start, lecturers found that it was not sufficient to show their audiences what constituted good singing—there was a demand for examples of the bad. Here was a ticklish situation! Would any bad singer submit to being used as an Awful Warning? Would any good ones sing badly for the good of the cause? In both quarters there was nothing doing.

"But the Ministry had foreseen the possibility of such a dilemma, and had taken steps accordingly. Unknown to the broadcasting singers, every one of their performances had been recorded, and at the right moment the Ministry announced that records of bad singing, classified according to the nature of the worst faults, were available. The singers concerned began to talk of libel actions, but were soon persuaded of the unwisdom of barking up *that* tree. Then arose the question of rights; but the Ministry settled that by offering a generous sum for the recording, and a tempting fee for every public use of a record. This was too good to be refused, and so there came about a truly topsy-turvy position—the country's worst singers making more money out of the public demonstration of their faults than they had ever made when those faults were either unrecognized or regarded as virtues.

The picture of the profession of World's Worst Vocalists coming to have a special prestige because of their unique value as horrible examples is one to tickle the risibilities. However, let the crooner not be too sanguine. After all, there is that bothersome matter of supply and demand which governs the value of any commodity. Nowadays the demand seems to be fairly constant, though public taste is notably fickle in the matter of radio celebrities. But out of the wilds of the Ozarks, the great Central Plains and the pueblos of the city there is rising a mighty army of even *worse* singers aspiring to radio fame. The leaven is working; the example, like a seed, has been sown.

Let the crooner beware: competition, retribution, or what you will, is upon him. But meanwhile the noble vocal art, upheld by a few conscientious old fogeys who care less for huge fees than for artistic expression, will probably manage to limp on in some miraculous fashion. Some people are fools in that way: they really believe that there is such a thing as Art.

—o—

Melody on Wheels

The middle period of the year annually finds melody transferring its habitat from halls and theatres to the Great Outdoors. There are so many concert and operatic ventures in warm months nowadays that one can hardly speak of a "close" of the musical season. But there is a shrinkage in the number of artists engaged at this time. June, July and August certainly have many moments of leisure for even the busiest of them. Perhaps this is not always a bad thing, for of course it gives an opportunity for much-needed relaxation, a freshening of the faculties preparatory to plunging again into the tonal maelstrom. In the case of the eminent members of the profession, this interim is a godsend.

There is, however, little scope for the talents of the less active or less highly paid musicians at this time of year. On the one hand, there is a dearth of music in many of the smaller communities, the seashore and mountain resorts of the country, unless it be amateur contributions of guests and townsfolk. And on the other there is an army of talented artists whose holiday plans are restricted by lack of spare cash.

Of course, this is the traditional period of full bloom for the chautauqua and other traveling organizations, and in some summer hotels one finds a rather small and not always first-class musical ensemble. The band, a favorite American institution, holds forth on ocean piers and park bandstands, and there are in rare cases the "pop" concerts of complete orchestras. But these are only in or near the larger cities, where opera, in varying stages of completeness and excellence, has more recently gained a foothold too. The hamlets in many cases go music-less.

Why do not the footloose summer artists of America emulate the "concert parties" that have been a feature of British provincial life for many years? The most popular description of such a company of happy itinerant entertainers is perhaps to be found in J. B. Priestly's novel, The Good Companions. Musicians who find themselves "at liberty" in the summer and have not managed to save much from the winter's income would do worse than try a little concert partying. Traveling may be done in an old Ford.

Letters written in advance to the managers of summer hotels (secured from a directory of these institutions) may secure enough "dates" for a fairly active itinerary. Naturally, the recompense, if any, would be small. There is one group in this country that annually puts in a full and pleasurable summer by giving its performances for a day's board for the company in each of the hotels visited.

There is romance to be found "on the road." And this is as true of mechanized America, with its roadside eating stands, tourist camps and gas stations, as of the Romany country of George Borrow. There are also health and recreation to be found in this way, combined with the zest of doing a useful service for the music-starved outposts of holiday land.

VARIATIONS

By Leonard Liebling

I seem to have started something with my item of last week about the necromancer who fabulously reduced my weight by ten pounds in twenty-one days and also cured me in an hour of my long bothersome case of arm neuritis.

Letters have reached me asking for further explanation and several persons requested the name of the medicine and the nature of the diet that performed the miracles.

I can inform them that no medicine and no food reduction were used and also no exercising or other formulae usually employed by doctors in relieving the agonies of neuritis and taking off superfluous poundage.

My curative man is a progressive investigator and has replaced outmoded theories with new ideas based on modern conceptions and research. His methods are as effective in limbering neuritic biceps as in relaxing throat muscles of singers. With a few treatments I have known him to amplify vocal resonance and improve the quality of tone. I am aware that this statement sounds extreme and may cause singing teachers to shower me with verbal brickbats. However, I am not only a grateful patient but also a professional spreader of news.

If Göta Ljungberg sees these lines, she will add to them a hearty amen and *"tak sa myket."* (If I remember my Swedish correctly.) The soprano had a painful stiff neck recently which estopped her from singing for several days. She received a ten minute treatment from the wonder worker, and as she put it to me, "My bad neck right away fly out of the window."

As I told you before, the busy healer is not in need of clients and gave me no authorization to announce his worth in a public print. He has in fact chided me for what I wrote last week. Therefore I am compelled to keep his name out of print.

But let me repeat my previous offer: "I am inclined to pass him on to those who need him, provided that you do not all crowd in upon me at the same time for the information. Should I be in Europe you may have the glad tidings from my associate editor, Horace Johnson, who first gave me the revelation. . . . And the charges of the mysterious magician are refreshingly reasonable."

* * *

There are, too, other helpers for the infirmities and disabilities of musicians. Suppose you are a composer and suddenly lost your faculty for writing piano concertos. Read this, from the New York Times of May 27:

An interesting anecdote of Rachmaninoff's early life appears in Oskar von Riesmann's Rachmaninoff's Recollections, published recently in London. According to the review of the work in The Daily Express, the distinguished pianist-composer, whose C sharp minor prelude brought him fame at the age of 20, was asked to compose and direct a concerto in London in 1899. But his first concerto, produced in Moscow, had been a failure, and this fact as well as others induced a melancholia and apathy which for two years prevented him from working.

Some of his friends prevailed on him finally to visit a Dr. Dahl, then well known as a pioneer in healing through suggestion and hypnosis. Rachmaninoff visited him daily. The doctor repeated to him a formula, while he lay half asleep in a state of high suggestibility: "You will begin to write your concerto—you will work with great facility—the concerto will be of good quality." The formula never varied. And, incredible as it may seem, Rachmaninoff is quoted as saying the cure really helped him. He began again to compose. The material grew in bulk and new musical ideas—far more than needed for the concerto—began to stir in him.

When the concerto was finished, musicians wondered why it was dedicated to Dr. Dahl. The treatments, says the composer, were known only to Dahl and to the friends who had recommended him.

* * *

In this hygienic roster there is of course also the negative side. Terror has made me start up from my sleep several nights since I saw the attached in the New York Sun of May 25:

TO THE EDITOR OF THE SUN.—*Sir:* In your column "Sayings of the Day," May 22, you quote Dr. Wolf Adler, neurologist, to the effect that the saxophone player on a hot day "finds himself virtually blowing out his brains." "Virtually," which means "truthfully," is a very apt word. In the cribriform plate of the ettunoid bone, at the base of the brain, there are openings through which pass the olfactory nerves. Now, on a hot day when these openings expand and when the brain softens somewhat there is indeed grave danger of the artist's brain being expelled through one of these openings by a particularly vigorous blast into the saxophone. I am writing this to stress by particulars the paramount importance of Dr. Adler's grave admonition.

L. A. SALMON, M. D.,
Neurologist to the City Hospital.

Brooklyn, May 24.

But not yet is the picture complete of how closely health and music are related until one recalls the radio entertainments of the past season—some of them still on the air.

We have Albert Spalding's violin art emphasizing the virtues of Castoria. ("Children Cry for It.") The magazine Time (October 2) commenting on the Spalding engagement, remarked: "The programs will have orchestra music led by Don Voorhees, three baritone solos by Conrad Thibault, three violin solos by Spalding and two health-talks to mothers in which Constipation will be emphasized as the root of all evil. Violinist Spalding will start the series with 'Nobody Knows the Trouble I've Seen.'"

(The intestinal tract, by the way, was inspiration for a *bon mot* by Heywood Broun, the columnist of the New York World Telegram. For a while he assisted on the air program of Eno's Fruit Salts. Immediately after his contract expired, he received another offer—from Ex-Lax. "What is this?" yelled Broun; "am I supposed to be the type?")

John McCormack chanted his lays for Vince mouthwash. Nino Martini tenored for Linit bath softener. Nat Shilkret and his orchestra did tonal propaganda for the Vitamin A in Smith Brothers' cough-drops. Helen Morgan's sobful songs publicized the advantages of Bi-So-Dol, stomach sweetener.

* * *

Leaving the subject of health, we find music and dramatic art aiding also other avenues of announcement. Toscanini and many of his eminent colleagues performed in radio celebration of Cadillac motor cars. The Metropolitan Opera made air lyricism for Lucky Strike cigarettes. George Gershwin and his piano tunes and rhythms came to the support of Camel cigarettes. Paul Whiteman and Kraft's cheeses are a long standing alliance. Rudy Vallee's crooning rises in harmony with Fleischmann's yeast. Also Rosa Ponselle, Lucrezia Bori, Grete Stueckgold, Mischa Elman, Jascha Heifetz, Vladimir Horowitz, Lawrence Tibbett, Richard Crooks, Maria Jeritza, Lily Pons, the Philadelphia Orchestra, and countless other important musical attractions, succumbed to the siren call of the advertising air waves at a goodly financial sum per wave.

* * *

Josef Lhevinne who has recently left concert hall playing temporarily for the NBC networks, is his own chauffeur. It would seem however, that once in a while he forgets little items like keeping to the right side of the road—just a mistake in motor interpretation.

Recently Josef was guiding his car along Sixth Avenue to the NBC studios where he was to give an evening broadcast. The building being at the left, Josef drove blithely down the left side of the street until he was stopped by a furious policeman who had plenty of things—profanely phrased—to say about absent-minded drivers. Winding up in a fortissimo climax, summons book in hand, the guardian demanded Lhevinne's license.

When the officer glanced at the name, he suddenly softened. "So you're Josef Lhevinne?" he said; "well, I know you're going to play a concert tonight on the radio. Go on. Don't be late. I've heard you on the air and I'll be tuning in on you as soon as I get home. And say, I advise you to play better than you drive."

* * *

Many young tonal creators now know that they cannot find new ideas merely by throwing away the old rules of composing.

* * *

Detroit has some original musical thinking, brought out by the recital of Georges Miquelle, cellist, and Mischa Kottler, pianist. For instance, the Detroit Evening Times critic gives it as his opinion that the cello "should be played in a half-lighted room with rain falling on the roof, just before some loved one leaves on a long journey." For myself, I like the knee fiddle played on a tight rope stretching across Niagara Falls with freezing weather congealing the spray into ice, immediately after a clean shaven American in a fur coat has bought a drink on the Canadian shore and remarked to the bartender, "Hhas Repeal hurt your business over here?"

* * *

Schönberg declared recently, "There is no music like my music," and on several counts one is likely to agree with him heartily.

* * *

I have just finished looking through a batch of new piano compositions from Europe, and refuse to waste the reader's time or mine by reviewing them. The entire mess of publications is about as important and interesting as daily newspaper accounts of marriages and divorces in Hollywood.

* * *

Virginia tobacco people are worried about a threatened flood of Japanese cigarettes, but the American smoker will not be misled. These cheap imitations will not give us nerves of steel, social prestige, or grand opera.—*The New Yorker*, May 26.

* * *

Paul Howard (pianist, pedagogue, and Godowsky enthusiast) of Adelaide, South Australia, writes me an interesting letter from which I detach a luminous passage: "When Paderewski came here as a youth many years ago (to play the same programs that he is now playing) a dame sitting behind me at a recital said in a squeaky old voice to her companion, 'Which do you like best, chords or runs?'"

* * *

Some of us know what the Eureka (Kans.) Herald means, when it says that "All nature is wonderful, except a natural musician and a natural comedian."

* * *

More wisdom comes from J. P. F., who ruminates: "In a controversy on radio control a Senator shouted that 'the air belongs to the common people.' True, but that is no reason for broadcasting so many common programs."

* * *

Add fairy tales in music: Once there was a concert violinist who made no transcriptions for his instrument.

* * *

Another forgotten man is the old-fashioned pianist who used to pause between the movements of a sonata.

* * *

Lebanon, Ind.,
May 9, 1934.

Dear Variations:

What has the New Deal done for the unemployed musicians? Would it be possible to secure some action by one of the following methods?

1. Let every unemployed musician write a letter to our President. A date should be announced through your paper for these letters to reach Washington so that he may receive all of them the same day, or as near as possible the same day. Let every reader of the Musical Courier notify all unemployed musicians to write a letter.

2. Let every unemployed musician mail a post card to someone (I am willing to take this responsibility) giving name and address and major teaching subject as voice, piano, public school music, violin or oboe. Have everyone mail his own cards in order to avoid duplicates. Tabulate the results in order of States, major subjects (and even in the larger cities) and mail final results to Washington. The results would be highly instructive to everyone concerned.

Yours truly,
HERSCHELL C. GREGORY.

* * *

American music teachers are trembling lest their pupils follow the example of some European countries and offer token payments for lessons.

* * *

A certain clique of modernistic composers would tell you that you have spent a lifetime listening to the wrong music.

* * *

An American Admiral, for the first time in history, sang a sea chantey over the radio. Doubtless this will lead to a demand for parity by Japan.—*New York Sun.*

* * *

The late Henry E. Krehbiel was the first music critic who received an honorary degree. The rest of us reviewers have to be content with the third degree.

* * *

A critic can never hope to win. If he is lenient, the public thinks him timid; if he is severe, the artists consider him unfair.

* * *

Now that our symphony orchestras are going in for opera, prima donna conductors should fare better than ever.

* * *

Things are mending in our musical profession. The screech of the Blue Eagle is a welcome improvement over the moan of Depression.

* * *

Rev. Dr. Fosdick advocates, "One kind deed a day." Mine for today is to tell myself that I do not have to hear any concerts or operas until next September.

* * *

Au Revoir from abroad.

From Our Readers

Information Concerning Orchestras Requested

Seattle, Wash.

To the Musical Courier:

We are attempting to gather information on symphony orchestra of all types—educational, recreational, professional. As we find no inclusive data brought up to date, we are obliged to proceed step by step—a slow and difficult task. We are asking for voluntary information from organizations themselves through the courtesy of your publication.

No commercial use of any kind is to be made of the data acquired. This is a purely volunteer enterprise, undertaken by a small group, in an effort to formulate a practicable plan for tying up school, recreation, and professional orchestral activities into a progressive whole. We are giving our time, and paying incidental expenses ourselves.

We are interested in any facts about orchestral management and organization, either already existing or definitely projected, including methods of financing, budgets and their distribution, personnel, whether amateur, professional, or mixed, etc. We shall be glad to receive letters of any length, or will gladly send a questionnaire to any organization or individual that will signify willingness to fill one out. Communications should be addressed to Margaret Fowler Forbes, Recreation Orchestra Committee, 1437 Thirty-eighth Avenue, Seattle, Wash.

Thanking you for your coöperation, which we greatly appreciate.

Yours very truly,

Margaret Fowler Forbes.

I SEE THAT

The SS. Ile de France, leaving New York on May 26, had among its passengers Colette d'Arville and Fritz Reiner.

* * *

J. J. Vincent and his family sailed on the SS. Hamburg recently for a tour of Europe.

* * *

A demonstration of the work done by pupils of the theory department was given at the Music School Settlement, New York, on May 23. James W. Bleecker is head of the department.

* * *

The Gotham Trio plays regularly at Unity Centre, New York, on Sunday evenings, and on May 25 appeared in concert at Center Hall.

* * *

Edith May Clover, pupil of Scharwenka, gave a musicale on May 27. In April Miss Clover took part in a benefit concert at Steinway Hall, New York.

* * *

Maude L. Hornung, president of the Opera-Drama Club of New York, gave a concert at the Panhellenic Hotel, New York, on May 21, the following artists taking part: Mary Louise Kahn, Doleres Francis, Josephine F. Frantz, Rosalie H. Klein, Alex. V. Schmidthoff, Carlos Collotti, Lawrence Leighton, Holmes Washburn and H. C. Grounds.

* * *

The European itinerary for Mieczyslaw Münz next season already schedules the pianist for about fifteen performances in the Scandinavian countries and further engagements in Hungary, Rumania, the other Balkan states and Spain.

* * *

Two years ago Avery Johnson won the Atwater Kent radio contest for baritone in Illinois. He has now received recognition as an artist, President Roosevelt having accepted one of his paintings to hang in the White House.

* * *

Josephine Forsyth's musical setting of The Lord's Prayer was sung by the Welsh Madrigal Choir of Chicago, under the direction of Robert Gomer Jones, on their coast-to-coast broadcast from WBBM over the Columbia chain, May 20.

Miss Forsyth's setting of The Lord's Prayer also was sung by the YMCA Octette of Chicago, under the direction of Jacques Homier, May 24, from KYW.

* * *

Helena Melvin, soprano, appears in recital at the Barbizon-Plaza, New York, on June 3. The program, offering groups of songs in Italian, English, German and French includes compositions by Pergolesi, Rimsky-Korsakoff, Brahms, Debussy, Rachmaninoff and Delibes. Her accompanist is to be Clara Lang.

* * *

The Sittig Trio (Frederick V. Sittig, piano; Margaret Sittig, violin; Edgar Sittig, cello) have left New York to spend the summer at their camp at Stroudsburg, N. Y.

* * *

Ralph W. Downes, director of music at the Princeton University Chapel, gave a series of Sunday afternoon organ recitals in the chapel during May.

* * *

The recital series for 1933-34 at Connecticut College, New London, Conn, presented Margaret Olsen, soprano, assisted by William Bauer, pianist; Ralph Leopold, pianist; Lillian Rehberg, cellist, assisted by Elsa Fiedler, pianist; the Schubert Quartet; and a student program. A memorial service in honor of William Bauer of the faculty was held on April 26.

* * *

Rhea Silberta will present her pupils in recital at the Rœrich Theatre, New York, on June 11.

* * *

Sandu Albu, violinist, gave an all-Roumanian program at Steinway Hall, New York, on May 23.

* * *

Vera Brodsky and Harold Triggs, two-pianists, resumed their concerts over WOR on May 20 after a vacation. Since October, 1932, the pair have been heard over this station at regular intervals, except for this brief holiday.

* * *

Mary McCormic, soprano, returned to this country, May 22, on the SS. Ile de France.

* * *

Hazel Griggs, pianist and teacher, will give instruction during July and August at Pathfinders Lodge, a summer camp for girls, in Cooperstown, N. Y.

* * *

The Power Memorial Academy Choir of more than 100 voices will broadcast over WNYC on June 7. Francis A. Pangrac is the director.

* * *

Dr. Samuel A. Baldwin's First Symphonic Poem for orchestra is to be performed at the American Guild of Organists' annual convention in Rochester, N. Y., on June 28. The work is under consideration for performance by the New York Philharmonic-Symphony Orchestra next season.

* * *

Elsa Alsen has been reëngaged for an appearance at Hollywood Bowl this summer. The soprano will sing a Wagnerian program under the baton of Sir Henry Wood on July 19.

* * *

Constance De Haven (*née* Constance Beardsley), pianist, directed The MacDowell Players in their performance of The Seventh Eve of the Seventh Moon, a Chinese fantasie, at the Heckscher Theatre, New York, on May 15. She was also heard in a harpsichord recital a fortnight ago.

* * *

Louise Gerard-Thiers gave a students' opera evening at her studio in New York, on May 12. A dozen young men and women singers took part in duets, trios, quartets and choruses. Madeleine Vose and Frances Williams were at the piano.

* * *

Grete Stueckgold's 1934-35 American season, originally announced to extend from November 1 to March 1, was prolonged to April 15.

* * *

New songs by Charles Haubiel, Zürne Meine Liebe Nicht and To You, were sung by Edward Sammons, tenor at his recital on May 10, in the English Book Shop, New York.

* * *

Paul Althouse, who sang three stage performances of Tristan and Isolde with the Cleveland (O.) Symphony Orchestra this season, has been reëngaged by this organization for the rôle of Siegmund in Wagner's Die Walküre on November 1 and 3.

* * *

Dorothy Teitsworth, pianist, of the Music-Education Studios, New York, beside a recent concert there, gave a benefit for the Hearst Memorial Home, Brooklyn, N. Y., a concert at Hamilton Grange Community Council, New York, and a recital of her own pupils on May 15.

* * *

The Budapest String Quartet recently played in the Salle Gaveau, Paris. The ensemble returns to America next February, where they are already booked for many reëngagements and in cities new to their itinerary.

* * *

Samuel Shankman, pianist, was heard in a program of solos over WBNX on May 21. The previous day, Mr. Shankman and Elvira Rosina Geiger broadcast duets from WHOM.

* * *

Willmore and Powers announce that they have taken under exclusive management Beal Hober, soprano, and are planning a tour for her that will start in the late fall and continue to April.

* * *

Robert Goldsand, Viennese pianist, is to be heard in Stamford, Conn., during his tour in America next season.

* * *

Yasha Davidoff, basso, was guest artist with the NBC Symphony conducted by Frank Black on May 19 over WEAF.

(*Continued on page* 24)

"How I miss my Steinway!"

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

Provisional List, Subject to Addition and Correction

JUNE

April 16 onwards	Stratford-on-Avon	Shakespeare Festival
April 30—June 22	London	Covent Garden Opera
May 10—June 15	Berlin	Berlin Art Weeks (Opera, Concerts)
May 27—June 3	Dresden	Reichs Opera and Theatre Festival
May 28 onwards	Glyndebourne (England)	Mozart Festival
May 27—September 16	Oberammergau	Passion Play
June 3—7	Wiesbaden	Sixty-third Tonkünstlerfest (Allgemeiner Deutscher Musikverein)
June 4—9	Baden-Baden	Richard Strauss Festival
June 7—24	Vienna	Festival Weeks
June 9—16	Canterbury	Canterbury Cathedral Festival
June 9—16	Bonn	Beethoven Week
June 11—17	Dresden	Richard Strauss Birthday Festival
June 11—18	Krefeld- Uerdingen	Handel Festival
June 28—July 1	Liebwerda (Czechoslovakia)	First Czechoslovakian Festival of Chamber Music

JULY

July 2—Sept. 10	Siena	Annual Musical Festival
July 6—8	Nüremberg	Sängerfest
July (date to be announced)	Bad Pyrmont	Festival "Young Germany"
July 9—August 20	Munich	Wagner and Mozart Festivals
July 15—August 15 (ca.)	Nuremberg	Meistersinger Performances
July 16—18	Haslemere	Dolmetsch Music Festival
July 22—August 23	Bayreuth	Bayreuth Festival
July 23—30	Würzburg	Mozart Festival (Residenz)
July 24—August 5	Zoppot (Ger.)	Forest Opera
July 28—September 2	Salzburg	Salzburg Festival

AUGUST

August 6—11	Neath (South Wales)	Welsh National Eisteddfod
August (middle)	Bad Salzungen (Germany)	Thuringian Music Festival

SEPTEMBER

September (date to be announced)	Donaueschingen	Music Festival Week
September 3—7	Gloucester	Three Choirs Festival
September (dates to be announced)	Glyndebourne (England)	Mozart Festival
September 8—16	Venice	Second Festival of Modern Music
September 21—26	Cassel (Germany.)	Music in the Home Congress

OCTOBER

October (date to be announced)	Cassel	Spohr Festival

Gustav Holst Passes

(*Continued from page* 5)

subjects, shown in his choral hymns with orchestra from the Rig Veda (1911), his Beni Mora Suite (1912), his symphonic poem, India (op. 13), and his Hymn of Jesus (1921). A three-act opera, Sita, dealt with a Hindu theme. He had also written a Japanese Suite for orchestra (op. 33).

Composed Several Operas

Holst attracted particular attention with his opera-ballet, The Perfect Fool, given at Covent Garden in 1923, a work which treats in somewhat satiric fashion the theme of the guileless simpleton who becomes a redeemer, and which was considered by many to be a parody on Parsifal. He had also composed a one-act opera, Savitri, produced in London in 1916, and given its American première in Chicago last winter. This work has had subsequent restorations in England. His At the Boar's Head, an opera based on the Falstaff scenes of Shakespeare and utilizing English folk melodies, was given by the British National Opera Company in 1927. On the whole, he was more successful as a choral and orchestral composer, where his fine contrapuntal skill was evidenced. Among his choral compositions were an Ave Maria for eight women's voices; music for women's chorus with orchestra to the masque, A Vision of Dame Christian (1909), The Mystic Trumpeter, scene for soprano voice and orchestra, based on Whitman's poem (1905); King Estemere (1908), the choral ode, The Cloud Messenger (1913); his Choral Symphony, produced at the Leeds Festival in 1924 (one of his major works); the Ode to Death (1921) and his Phantasies (1912). The orchestral works included also a Fugal Concerto for flute and oboe, with string accompaniment (1923), composed during his American visit; a ballet suite, op. 10, an overture, Walt Whitman, op. 7, a Cotswold Symphony (op. 8) and his popular St. Paul's suite. He had composed other pieces for small orchestra, choral and part-songs.

OBITUARY

Earle D. Laros

Easton, Pa.—Earle D. Laros, pianist, founder and conductor of the Easton Symphony Orchestra, died here on May 26, following a heart attack. He was forty-seven years of age. Mr. Laros was born in this city, December 25, 1887, and received his education at Lafayette and Muhlenberg colleges. He studied piano with Joseffy, Busoni, Edwin Fischer and others in Europe, following preliminary work in this country, and was also a pupil of Gieseking at the German Institute for Foreigners, Berlin. He had appeared as soloist with the New York Philharmonic, the New York Symphony, the Philadelphia, Cincinnati and Russian Symphony orchestras. He had also made appearances as guest conductor and many piano tours, including several New York recitals. In founding the Easton orchestra, he was the sponsor for one of the progressive institutions in this part of the state, which has presented both resident and visiting soloists. Mr. Laros also gave lectures on music at various colleges in the East. Muhlenberg College conferred the honorary degree of Mus. D. on him two years ago. He is survived by his mother, Mrs. Uriah Laros. E.

Herbert Waterous, Jr.

Philadelphia.—Herbert Waterous, Jr., nephew of George Bauer of the Musical Courier staff, and son and brother of Herbert and Allan Waterous, respectively, of the cast of the Gilbert and Sullivan operetta revivals now playing in New York, died here on May 23. He leaves beside his father, brother and uncle, his wife, Mrs. Dorothy Bauer Waterous, a son and daughter and another brother. P.

Howard Rockey

Howard Rockey, novelist and newspaper man, who at one time was press representative of the New York Philharmonic Orchestra, died in New York on May 27. He was forty-seven years old. Surviving are his wife, Mrs. Ethel Mager Rockey, and a daughter, Elizabeth.

Van Hulsteyn Heads Peabody Violin Faculty

BALTIMORE, MD.—Frederick R. Huber, manager of the summer school of the Peabody Conservatory of Music, announces that J. C. van Hulsteyn, teacher and concert artist, will head the violin faculty this season.

J. C. VAN HULSTEYN

Mr. van Hulsteyn is a native of Holland, a graduate of the Conservatory at Liège, and a former pupil of César Thomson. He was formerly first violinist in the Lamoureux Orchestra of Paris, a position he relinquished to accept the invitation to join the faculty of the Peabody Conservatory of Music. Mr. van Hulsteyn has been concertmaster of the Baltimore Symphony Orchestra for a number of years and several years ago was appointed Professor Delegue for L'Ecole Normale, Paris. B.

Musicales

Frank Bishop Plays at Home Musicale

Frank Bishop, American pianist, was heard in recital on May 22 at the home of Lucy Cotton Thomas Magraw in the Hotel Pierre, New York, in honor of the ninth birthday of Lucetta Thomas. Mr. Bishop began with the Appassionata Sonata of Beethoven, and proceeded with a gavotte (Gluck-Brahms), pastorale (Mozart), Scriabin's sonata No. 4, Un Sospiro (Liszt) and Chopin's scherzo in B flat minor. He played with broad, rich tone, facile technic and a wealth of poetic coloring. The Beethoven work was projected with full observance of the nobility of its content and appropriate scope of dynamics. The Scriabin sonata fared as well, although given a treatment in accord with its more brittle structure and harmonics. He proved himself an able exponent of the classic mode in the gavotte and pastorale, as well as a vivid interpreter of the styles of Chopin and Liszt. A large audience applauded Mr. Bishop with sincerity and warmth.

Guest artists who also were programmed to appear comprised Rafaelo Diaz, tenor of the Metropolitan Opera; Francesca Caron, soprano; Keitha Gillette, soprano; Everett Marshall, baritone; Clara Chichester, pianist; Don Juielle, American Indian pianist and composer and his orchestra; Russell Johns, tenor and pianist of London, and Edgar Stone, American pianist. S.

* * *

Renard and Voronovsky Sing for Union Musicians

Rose Renard, dramatic soprano, and Boris Voronovsky, baritone, pupils of Leonard Rudko, New York vocal teacher, were among the soloists who appeared on the program at a concert given on May 21 at Webster Hall by union musicians, members of Local 802 of the American Federation of Musicians.

Miss Renard's selections included Pace mio Dio from La Forza del Destino (Verdi), in which she was accompanied by the orchestra, numbering ninety musicians, under the conductorship of Antonia Brico. Nebbie (Respighi) and Two Magicians (Curran) were also sung with Mr. Rudko playing the piano accompaniments.

Mr. Voronovsky sang Jagos Credo from Othello (Verdi) with orchestral accompaniment, and Madrigal Espanol (Huarte) and The Flea (Moussorgsky), with Mr. Rudko assisting at the piano. Sandu Albu, violinist, played the G minor concerto (Bruch).

* * *

Evelyn White in Piano Program

Evelyn White, young pianist and artist-pupil of Ernesto Berúmen, appeared in piano recital at the La Forge-Berúmen Studios on May 22 before a large and appreciative audience. Miss White opened her program with an admirable performance of a Bach chorale and the Sonata Appassionata by Beethoven. Her sterling qualities were displayed to greater advantage in the second group of her program, devoted entirely to compositions by Liszt. In the Benediction of God in the Solitude Miss White's touch and poetical insight were in evidence. Playing St. Francis Walking on the Waves, the pianist was given a splendid opportunity for *bravura* and virtuosity.

The last group was made up of more modern pieces, including two Debussy numbers, of which The Sunken Cathedral was given a fine interpretation. The Viennese Vignette by Charles Repper proved to be a delightful work which could have been repeated. The concert etude of MacDowell closed the program, followed by numerous encores. E. B.

* * *

New York School of Vocal Art Introduces Katherine Karnes

The New York School of Vocal Art, in its recital studio at Carnegie Hall, New York, presented Katherine Karnes, soprano, assisted by Milford Snell at the piano in a recital on May 23, which attracted a large audience. Miss Karnes was heard in a program including five groups, one of which was a cycle of gypsy songs by Dvorak. Mr. Snell was heard in pieces by Bach, Brahms and Chopin..

Miss Karnes, as a graduate of Lawrence College of Music, Appleton, Wis., has been taking a post graduate course during the past year at the New York School of Vocal Art under the personal direction of Luella Melius, and the result of this schooling was evidenced, for Miss Karnes displayed not only a lovely quality of voice, but a thorough technical knowledge. The accompanying by Mr. Snell as well as the playing of his group showed mastery of his work. D.

* * *

Elmo Russ Compositions Heard

A program at The Barbizon, New York, on May 24 featured lyrics of American poets set to music by Elmo Russ, American composer. The texts chosen were on a wide variety of subjects, representative of a broad cross-section of the poetic talent of this country. Assisting Mr. Russ were several prominent musicians from both the vocal and instrumental fields, as well as a poet. The concert, presented artistically and thoroughly enjoyed by the audience, proved Mr. Russ as a music writer thematically fruitful and distinguished by a natural flair for providing appropriate musical background for the image or idea conjured up by each poem. N.

* * *

Kathe Conger at New York School of Vocal Art

The New York School of Vocal Art, which has inaugurated a series of recitals by graduate students in the recital studio of the school in Carnegie Hall, New York, presented Kathe Conger, soprano, on May 16. Her program included four groups in English, French, German and Italian. Miss Conger has a pleasing voice which was used with technical ability and musical feeling. Milford Snell was the accompanist. R.

* * *

School for Advancement in Music Event

The twelfth musical appreciation recital of the School for Advancement in Music, New York, (Winfield Abell, director) was given at the school on May 25. The piano and vocal students of Mr. and Mrs. Abell, and the violin pupils of Edwin Ideler were heard. Those taking part were Henry Romanelli, Katrina Munn, Ida Gitlin, Minni Balzer, Malcolm Langford, Claire Cornell, Dorothy Blumberg, Willette Ockendon, Sonya Levine and Gladys Harrington. The program of classic and modern works was varied and interesting and in its presentation disclosed talent of unusual promise. One of the students, Miss Blumberg, is to be heard in recital at Aeolian Hall on June 8, when she plays works of Bach, Beethoven, Schumann and Brahms. G. F. B.

* * *

Robert Kiss in Informal Recital

Robert Kiss, pianist, gave an informal recital at the New York studio of his teacher, Louis Finton, on May 22. A forceful and musicianly performance of Beethoven's Waldstein sonata opened the program, which also included Schumann, Debussy, Weber and Chopin works. The last named composer was represented by five pieces, brilliantly and poetically played. His audience, which included many distinguished guests, accorded him hearty applause. C. D. H.

Neighborhood Music School

The Neighborhood Music School, New York, held its commencement concert on May 25. The program was opened by the senior orchestra playing Beethoven's Coriolanus overture (Hugo Kortschak conducting). Frank Brieff was then heard in Chausson's Poeme, with Alice Kortschak at the piano. He also played Bach's prelude, loure, and gavotte in the form of a rondo for violin alone, as well as the *moderato* movement from Tschaikowsky's concerto in D major with the orchestra.

Mr. Brieff and Elias Dan, both pupils of Mr. Kortschak, were presented with diplomas of graduation by the director of the school, Mrs. Janet D. Schenck.

Bart Wirtz to Teach Cello at Peabody Conservatory

A course of private instruction in cello has been added to the curriculum of the summer school at the Peabody Conservatory of Music, Baltimore, Md., with Bart Wirtz, Dutch cellist, as the instructor. Mr. Wirtz is solo cellist with the Baltimore Symphony Orchestra, a member of the winter school faculty, and a member of the Peabody String Quartet. Formerly, he was solo cellist with the orchestra in Groningen and has toured extensively in North and South America, Europe and Asia. He is a native of Holland and studied cello with Giese at The Hague and with Bouman in Berlin. His concert and pedagogical work has established him in this country. This will be the twenty-third session of the Peabody Summer School and it is under the management of Frederick R. Huber. The school will open on June 18 for a period of six weeks, closing on July 28.

Theodore Steinway's Niece Engaged

The engagement has been announced of Miss Florence L. Steinway, daughter of Mrs. Frederick T. Steinway of New York and the late Mr. Steinway, brother of Theodore Steinway, president of Steinway and Sons, piano manufacturers, to Anthony Victor Barber, son of Mrs. Patrick Barber of Flushing, N. Y., and the late Mr. Barber.

Miss Steinway attended the Brearly School in New York and Miss Porter's School in Farmington, Conn. She was introduced to society at a dinner dance given by her mother at the Ritz-Carlton in December, 1931. Mr. Barber was graduated from Columbia University in 1927 and took graduate work at New College, Oxford. He is now a master at the Gunnery School, Washington, Conn.

Community Center Conservatory of Music

The Community Center in New York celebrated its sixth anniversary with a gala operatic concert on May 26, the program including excerpts from Il Trovatore, The Barber of Seville and Un Ballo in Maschera. Those taking part in the concert were the operatic division of the Community Center Conservatory of Music; Pasquale Ferrara, tenor, guest artist; Adamo Gregoretti, director, and Ariel Rubstein, conductor.

Mrs. H. H. A. Beach Visits Boston

Mrs. H. H. A. Beach, *en route* to the MacDowell Colony in Peterboro, N. H., stopped in Boston for the performance of her cantata, Sea Fairies, at the American Choral and Festival Alliance in Symphony Hall on May 13. Amy Young Burns conducted, and

Photo by Lomax

MRS. H. H. A. BEACH

Mrs. Beach was at the piano. The composer also participated in the work, sung by the same group, before the Professional Women's Club, at the Hotel Statler, Boston, on May 15. The Baptist Church, Brookline, Mass. (Frank T. Wingate, organist) presented her Canticle of the Sun, sung by the Hubbard Chorus in a musical service, on May 13. Mrs. Beach will remain at the MacDowell Colony during June, finishing certain compositions.

Richard Crooks to Appear in Burlington, Vt.

An early fall engagement for Richard Crooks will be a recital appearance on the Community Concert Course of Burlington, Vt., on October 12.

Summer Master School

Chicago Musical College

Attend Chicago Musical College During the World's Fair . . . and enjoy FREE daily concerts by two great Symphony Orchestras

Rudolph Ganz, *President*

June 25 - Aug. 4 MAJOR SESSION

July 23 - Sept. 1 3rd Session

Noted Teachers in all Departments

Chicago Musical College is an institutional member of the National Association of Schools of Music

Courses lead to degrees and certificates awarded by Authority State of Illinois

70 East Van Buren Street CHICAGO

I See That

(*Continued from page 22*)

The Musical Art Quartet has announced a series of four concerts at Town Hall, New York, for next season. These will be given on November 13, December 11, January 15 and February 26. The personnel of the quartet remains the same as this season—Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kievman, viola; Marie Roemaet-Rosanoff, cello.

* * *

The Thursday Musical Club, of Minneapolis, Minn., has engaged Guiomar Novaes for a recital program on November 1. The Brazilian pianist will be here next season from October 20 to January 31. Her first New York recital of the season is at the Town Hall, on November 17.

* * *

Robert Betts, tenor, will appear as soloist with the St. Louis (Mo.) Symphony Orchestra next season on March 15 and 16 in the Beethoven ninth symphony. He is under the management of Haensel & Jones.

* * *

Among the recitals that Paul Althouse will give next season is one on the La Crosse, Wis., Community Concert Course.

* * *

Gladys Rice, soprano, and Dan Gridley, tenor, were guest soloists when Packard presented Dr. Walter Damrosch and his symphony orchestra over WJZ on May 21.

Grace Leslie, contralto, and Mildred Dilling, harpist, have been chosen to open the 1934-35 concert course in Utica, N. Y., on November 13.

* * *

Clark University, Worcester, Mass., will again present Carola Goya in a program of Spanish dances, October 18.

* * *

Elsa Alsen will interpret part of the rôle of Isolde in Tristan and Isolde at the Worcester (Mass.) Festival next fall. The Wagnerian soprano has been engaged for the third act of this opera in concert form to be given at the festival on October 2. Miss Alsen also is to sing this part with the Detroit (Mich.) Symphony Orchestra on November 29 and December 1.

* * *

Richard Crooks, Metropolitan tenor, is already booked to make his annual appearance at Mrs. Lawrence Townsend's Morning Musicales in the Mayflower Hotel, Washington, D. C., on December 19.

* * *

To the list of engagements that Robert Goldsand will fulfill next season has been added St. Catherines, Ont., Can., where the Viennese pianist plays on the Community Concert Course.

* * *

Harold Samuel, pianist, a specialist in the works of Bach, comes to America again next November after two years' absence. He is to be heard here from coast to coast. In commemoration of the 250th anniversary of Bach, he will give six recitals of Bach music in Town Hall, New York, early in January.

Hazel Longman, soprano, was soloist in Rossini's Stabat Mater in St. Augustine's Church, Brooklyn. She also gave a recital in Scarsdale, and will appear as soloist for the Oyster Bay, L. I., Choral Club.

* * *

Pearl Adams, American composer-pianist, gave a program of her own works May 27 at the Esplanade Hotel, New York, the participants, beside herself, being Violette Brown, Paul Ravell, Robert N. Thompson and Boris Welti.

* * *

George J. Wetzel conducted the Spring Concert of the Long Island Symphony Orchestra, May 16, in the Flushing High School, Rocco Pandiscio, baritone, of the Hippodrome Opera Company, assisting. Schubert's Unfinished Symphony and Tchaikowsky's Marche Slave were the principal orchestral items.

* * *

Grace Leeds Darnell, head of the music of St. Mary's Church in the Garden, New York, conducted the annual graduation service of her Junior Choir, May 27. The united choirs of the church have appeared in Port Chester, at the Fort George Presbyterian Church, New York, in the Cathedral of St. John the Divine. They won the silver cup at the 1933 contest of the National Federation of Music Clubs.

AMELIA BRADDOCK
sang for the last meeting of the season of the New York Matinee Musicale at the home of Helen M. Olmsted of New York. Miss Braddock was heard in Plaisir d'Amour (Martini), Pleading (Elgar), and Widmung (Schumann).
(*Continued from page 22*)

Press Comments

ROSA PONSELLE

The critics of Detroit and Ann Arbor, Mich., papers were unanimous in their comments about Rosa Ponselle's appearance as soloist with the Chicago Symphony Orchestra, under Frederick Stock, on the opening night of the Ann Arbor Festival.

The Ann Arbor Daily News said: "Ponselle's singing made us realize that she has more than simply changed in the two years since she was here. To put it briefly, Ponselle has developed. We always recognized that she was a gorgeous singer, Ponselle having been hailed as 'the Caruso of modern sopranos' by two local musicians when she last warbled at Ann Arbor. Since that time, however, she has matured to the extent that a welcome sense of restraint now modifies her work, elevating her art correspondingly. She still has that magnificent voice like a gown about a beautiful lady, but she veils it more, making for illusion."

The Detroit News wrote: "It was considerably more than startling singing, for she assumed a definite character in every song and by means of face and posture and discreet gesture, caused genuine drama to inhabit the stage. . . She sang like a tree full of nightingales, assuming those creatures to possess a set of dynamics in their feathered throats that could range from blasts to whispers. Moreover, she behaved as a coloratura, a dramatic soprano and a contralto, rolled into one."

The Detroit Evening Times: "An audience that packed Hill Auditorium to its last seat gave eager ear to the music and lavished on the Metropolitan Opera prima donna such salvos of applause that the final group of five songs with piano accompaniment had to be extended by three. It was an ovation richly earned, for such singing is not often heard in these days."

In Pittsburgh, the Post-Gazette said: "Grand voice, great style, a showmanship that is winning, a zest for singing and the voice to sing anything, and there you have Rosa Ponselle. She could take the C major scale and turn it into a tragic cantilena or a comedy piece and it would only take her interpretation to do it. One hopes that she is returned to us next season."

The Press: "The pinnacle of *bel canto* singing was achieved in her performance of Bel Raggio from Verdi's Semiramide. Here was purity of tone, perfection of technic that ravished the ear."

CLARITA MARTIN

In her recital of Spanish dances at the Philharmonic Auditorium, Los Angeles, in April, Clarita Martin "gave artistic interpretation of modern spirit and tradition in the Spanish dance," according to the Los Angeles Post Herald. The same writer went on to say that "her skillful expression with the castanets added sensitivity to the performance and divulged a fine feeling of rhythm. Extensive use of gesture predominated the style of her choreography which was animated through movement of arms and carriage rather than that simultaneous movement of limbs and hips characterizing the sensuous dancer. This delicate but graceful style enabled the *senorita* to portray the dignity and pantomime of the Iberian, the Castillian, with exquisite result. She was the aristocrat—the lady—complete. Pretty and graceful, she filled the meaning of the word smart. The seven dances of her own devising, which covered half the program, showed in their originality a good depth of imagination in the art of this *petite danseuse*."

The Los Angeles Examiner said: "All the pictorial possibilities of the Spanish dance are expressed brilliantly by Clarita Martin. But the dancer has much more than beauty and glamour to give her a hold on popular fancy. She has a flexibility of ankle and heel which is exceptional. Probably no woman dancer of Spanish rhythms seen on the local stage has ever displayed such splendid work with the difficult heel tapping and finger snapping of the graceful national dance. Senorita Martin achieved some amazing elasticity of foot motion, and was loudly and enthusiastically applauded after many of the more technical displays. Her Alma Andaluza, an impression of the bull fighter, was vivid and impressionistic, and her appearance in Sevilla displayed not only a gorgeous costume, but a sense of poetry and charm which enthralled her spectators."

According to the Evening Herald and Express, "Four dances along, last night's devotees knew they were watching a rare personality and as near perfect a technician in the dance as we have had in Los Angeles. It was a grand surprise. In the gypsy dances she is best, although her Tango de Cadiz was the high mark of the evening, judging from the applause. She has enough personal fire and her art is thorough enough to please the dance lover. In Gitano, Flamenco or modern dance, Clarita Martin is delightful to the eye and ear. Her gypsy dances are about the best I have seen and she is perhaps the finest American dancer of Andalusian rhythms."

WESTMINSTER CHOIR

The Westminster Choir (Dr. John Finley Williamson, conductor) gave a concert in Harrisburg, Pa., on May 10. The critic of the Harrisburg Patriot wrote: "The singing of the first group, three numbers in Latin and one in English, reveals a choir trained in artistic perception and restraint, producing exquisite tone quality, never forced, but always musical. The Latin numbers were exquisite in tonal quality and skilful part weaving, and All Breathing Life, opening with the basses in sonorous oneness of tone, had a religious quality and flavor that swept all "isms" aside.

"The second group was intensely beautiful and interesting. Lost in the Night will not soon be forgotten. The oft repeated subtitle or refrain Christ Is Coming Soon, sung as an accompaniment to a beautiful soprano obbligato, a voice of pristine sweetness and clarity, was a real gem. Words cannot express the beauty of this number, and by the way, it was written by Melius Christiansen, director of the St. Olaf Choir. Chillun, Come on Home, by Noble Cain, had the tone spiritual flavor with quaint harmonies. In Dulci Jubilo, by Christiansen was another gem, exquisitely executed technically and sung with fine spirit. Comfort Me Anew by Brahms, proved to be a big number, dexterously woven and quite melodious.

"It was inspiring. The local management is hereby thanked for a never to be forgotten evening."

The Evening Star of Washington, D. C., carried a review of a recent appearance of the choir, which reads in part: "The Westminster Choir, under the artistic direction of Dr. John Finley Williamson, provided a telling lesson of what expert choral singing should be. Complete union of feeling, tonal balance and beautifully studied effects were the notable characteristics of these forty people who sing as one. The ability to immerse themselves in the sentiment of which they sing, which has been the distinguishing feature of the work of this group to receive recognition on two continents, gained in finesse as the program progressed. The opening numbers, of religious character exclusively, were the least outstanding of the varied program, defects of tonal color and even intonation being apparent particularly in the finale to Bach's motet Sing Ye to the Lord."

FREDERICK JAGEL

Frederick Jagel, tenor of the Metropolitan Opera, ended his season with that organization by singing in a benefit performance for the company's guarantee fund. He took the rôle of Canio in Pagliacci, also that of Turiddu in Cavalleria Rusticanna. The New York Herald Tribune said: "Mr. Jagel, who had never sung Canio at the Metropolitan, was in very good voice in his double assignment, able to wax emotional in high notes without sacrificing the quality of tone. His Canio had an unusual degree of dramatic effectiveness." The New York Sun: "Frederick Jagel, who has lately made much progress in his art, was a dramatic and vocally commendable Canio."

Mr. Jagel has fulfilled many concert engagements this season in addition to his operatic schedule. After his appearance in Albany, N. Y., the Evening News of that city carried: "Mr. Jagel's tenor is of a virile substance that shows its best performance in such an aria as Che Gelida Manina from Puccini's La Boheme, in which he sang of Rodolfo's sorrow in dramatic plenitude. There was warmth and lovely tone in his Walter's Prize Song from Wagner's Die Meistersinger."

The Pittsburgh Press, following Mr. Jagel's singing a recital in the Pennsylvania city: "This young American singer proved to be one of the best singers ever heard here in recital. A messenger of true vocal art, Jagel revealed unusual versatility and mastery of style in presenting a program that

EASTMAN SCHOOL *of* MUSIC
of THE UNIVERSITY OF ROCHESTER

Howard Hanson, Director
Raymond Wilson, Assistant Director

Courses lead to Degrees: Bachelor of Music, Master of Music, Master of Arts in Music, Doctor of Philosophy in Music; Eastman School Certificate (Diploma)

Registrations for 1934-35 and 1934 Summer Session Now Being Received

Preparatory and Special Departments

Information regarding graduates obtainable for positions will be furnished on request

For Information and Catalogues, address

Arthur H. Larson, Secretary-Registrar, Eastman School *of* Music, Rochester, N.Y.

bristled with vocal and musical pitfalls which he surmounted in an effortless manner.

"Possessing a voice of opulent quality, remarkable flexibility, extensive compass and a wealth of power, Jagel utilized these elements most intelligently throughout the projection of every number."

The Utica (N. Y.) Daily Press: "A magnificent conclusion to its course for the season, the Musical Art Society of Hamilton College presented the Metropolitan tenor, Frederick Jagel, in concert. The audience of faculty and students and discriminating music-lovers from Utica and Rome, found themselves deeply stirred by the rare gift and technical skill of this great singer, who with charming grace met the enthusiasm of his listeners in a generous spirit."

GUILA BUSTABO

Guila Bustabo, youthful violinist, was soloist at the Ann Arbor (Mich.), May Festival. The Detroit Free Press said: "The youthful violinist gave a demonstration of technic that astounded a music-wise gathering. It was sensational. Such nimbleness of fingers and wrist as are hers is not surpassed by the greatest virtuosi of the day. It was startling work technically, and won for the soloist a host of admirers."

ROSE TENTONI

Rose Tentoni, soprano, sang in Duluth, Minn., during May as soloist with the Duluth Civic Symphony Orchestra. The Duluth Herald's reviewer wrote: "Miss Tentoni's singing had been so highly praised that the hearers were expecting a great deal, and a certain amount of skepticism was inevitable. The skepticism vanished with her arias, Pleurez mes yeux from Massenet's Le Cid and La Mamma morte from Giordano's Andrea Chénier. That thin quality that mars so many soprano voices is totally absent in Miss Tentoni's singing. Her voice filled the Armory—no easy test—without untoward effort on her part. The applause was so prolonged after her second group of numbers that she was forced to appear again and again before the concert could continue." Miss Tentoni is an artist-pupil of Enrico Rosati of New York.

EDWIN ORLANDO SWAIN

Of Edwin Orlando Swain's twelfth appearance at the Plattsburgh, N. Y., Music Festival, the Plattsburgh Daily Press had this to say: "Sitting in last night's audience and listening to the oratorio (Creation) and its frequent baritone arias, followers of previous Creation recitals here could not but realize what has been a big factor of their success. As has been the case for a number of years, Edwin Orlando Swain was again the baritone soloist and it seems that each spring his rich voice makes its way deeper into the appreciation of north country music-lovers."

LOTTE LEHMANN

Lotte Lehmann, who made her début at the Metropolitan Opera House this year, sang the part of Leonora in Fidelio on the opening night of the Covent Garden Opera season in London. The London Daily Telegraph commented on her performance: "Mme. Lehmann was the only one who stood out in a truly vital, poetic way, her personality and art spanning that formidable gulf of time, upon the verge of which others lingered without showing us much of a gift for soaring. Lehmann was Leonora and beautifully succeeded where so many have fallen into disaster. Truly, that voice with its sweet and yet gallant ring, its dauntlessness and tenderness, is Leonora's own voice."

MARY STEWART

Mary Stewart, contralto, gave a recital in Steinway Hall, New York, on May 1. Francis D. Perkins, critic of the New York Herald Tribune, said: "Miss Stewart displayed a voice of splendid quality, and a very musicianly tone production and a notable degree of fluency and steadiness. She successfully met all the demands of her unsual program." Miss Stewart is an artist-pupil of Frederic Freemantel. She will repeat her New York program in Vancouver, her home city, on June 25.

RICHARD CROOKS

Richard Crooks gave a recital in Jamestown, N. Y,, on April 25. The Jamestown Post carried the heading: "Richard Crooks' Glorious Tenor Thrills Hearers—Outstanding Metropolitan Singer Fills Hall with Music Such as Never Heard Here Before."

The Jamestown Evening Journal said: "Crooks seems master of every detail of the art of singing. Back of the technical he has intelligence and feeling, which make his every number truly satisfying. He uses power and a ringing quality in climaxes, seems to be a past master in control of the mixed voices, and even his softest passages have satisfying fullness and roundness. It would be fruitless to select any one of his many numbers as preeminently his best effort—all, no matter what type, were equally pleasing. His graciousness and urbanity made him a popular favorite from the very outset of his program, and it was really an effort for him to get away, so insistent were the demands for encores."

VIOLA MITCHELL

Viola Mitchell, young violinist, won a wealth of praise for her playing (first performance of the work in Italy) of Malipiero's concerto with the Augusteo Orchestra (Molinari conducting) on April 15. The Roman press was unanimous in its approval both of the new composition and of Miss Mitchell's presentation of it.

"Miss Mitchell is a perfectly sure performer. Her technic is adequate and her playing has distinguishing quality," came from Il Popolo di Roma. "The concerto was admirably performed by the American violinist Viola Mitchell," was the opinion of Il Lavoro Fascista, "and yesterday we made the acquaintance of a perfect artist, who possesses astonishing technic (the very difficult cadenza was performed with a confidence of which few virtuosos are capable) with an extraordinary sense of feeling and, above all, with rare musical sense, a musical sense that very few know how to use and that alone makes possible a thrilling and moving interpretation such as we listened to yesterday."

"The first performance in Rome of the Malipiero concerto," chronicled Il Giornale d'Italia, "won unanimous approbation, and it was too bad the composer was not there to enjoy Molinari's and Viola Mitchell's performance, and the spontaneous general applause." "Vibrant collaboration of the clever violinist Viola Mitchell . . . . unanimous applause of a discriminating audience." "Overwhelming applause and ovations marked the success of the Malipiero concerto, and especially that of the young American violinist Viola Mitchell, a charming and graceful young person, with the soul of the true artist. With consummate skill she established her position as a soloist."

HILGER TRIO

Following the appearance of the Hilger Trio in La Crosse, Wis., recently, the Tribune and Leader-Press of that city said: "Displaying some of the best musical ability ever presented on the La Crosse State Teachers college auditorium stage, the Hilger Trio entertained royally a large attendance of students, faculty members and friends. The three sisters—Maria, pianist, Greta, violinist, and Elsa, cellist—gave evidence at once of their ability and experience. In their playing, tone quality and superb bowing by the cellist and the violinist were both present.

'Both soloists, Greta and Elsa, gave fine performances of their numbers. In ensemble, the tempo of each melted into the other's perfectly. These artists have excellent technical equipment. They do not play on the piano, violin and cello. They interpret—Beethoven, Haydn, Bazzini and Mana-Zucca—by means of these instruments. At all times one has the impression of listening to one grand instrument with the three different tone qualities."

MRS. H. H. A. BEACH and RUTH SHAFFNER

Ruth Shaffner presented songs by Mrs. H. H. A. Beach in Washington, D. C., recently, with the composer at the piano for several of the numbers. Jessie MacBride said in the Washington Herald: "Mrs. Roosevelt, paying homage to the dean of American women composers, was the unique experience of the gathering of the League of American Pen Women at the reception given them by this queen of hostesses at the White House, followed by a musicale in the East Room, of music by American women composers. Then, as cordially, Mrs. Roosevelt shook hands with the other artists and seated herself in the group near the piano, remaining for the concert. Ruth Shaffner, soprano, of New York, sang her (Mrs. Beach's) Mirage, her brilliant Rendezvous and the ever-loved Ah, Love But a Day and The Year's at the Spring, with all the glow of this music, the former two works being given with string ensemble by Evelyn Scott and Elsa Raner, violinists, and Mabel Duncan, cellist."

Dr. Kurt Hetzel, in the same paper, writes of a later concert: "The second composers' concert in connection with the convention of the National League of American Pen Women was held last evening at Barker Hall. The program was dominated by three groups of compositions by Mrs. H. H. A. Beach, at the piano in person; superlative works created with mastery and admirably presented. Two beautiful songs, Mirage and Rendezvous, with violin and cello, were given by Ruth Shaffner, New York, with a perfect soprano dramatico voice and with rare artistic finish. Shouts of 'bravo' acclaimed the latter which had to be repeated to give the audience once more the thrill of enjoying the dynamic sweep toward its climax."

Alice Eversman in the Washington Evening Star: "A second group comprised several of the favorite songs that are included in every singer's repertoire and which have added to the composer's fame. Mine Be the Lips, Ecstasy, The Moon Path, and Ah, Love But a Day, with the popular The Year's at the Spring as encore, brought thunderous applause from a large audience gathered to honor the composer. Miss Shaffner is a singer of rich vocal endowments and fine artistic perceptions."

(Continued on page 27)

GADSKI OPERA SCHOOL
Under the direction of CHARLOTTE GADSKI-BUSCH
INSTRUCTION IN VOCAL AND DRAMATIC INTERPRETATION
Among those who endorse the school are: Geraldine Farrar, Anna Schoen-Rene, Barbara Kemp Von Schillings and Bruno von Niessen.
Goethe Str. 39, Berlin-Zehlendorf West, Germany

GRACE LEADENHAM AUSTIN
COMPOSER OF SONGS
300 Central Park West New York (Tel. SChuyler 4-3186)
CONCERT, RADIO ARTISTS AND PROMINENT CHORAL CLUBS USE HER NUMBERS WITH MARKED SUCCESS

MARIA NEMETH
Dramatic Soprano
VIENNA STAATS OPERA
BUDAPEST IMPERIAL OPERA

LILI KRAUSS
HUNGARIAN PIANIST
Touring in Europe
1933-1934

LILLIAN GUSTAFSON—SOPRANO—
1450 Broadway
New York City
(34th Floor)

JEANNE HASSLER
—CONTRALTO—
Athenaeum Concert Management
113 West 57th St., New York

RUDOLPH GANZ
Management
NBC ARTISTS SERVICE
711 Fifth Ave., New York
Steinway Piano
Duo-Art Recordings Victor Records

ROSATI
GIGLI'S Only Teacher
VOCAL STUDIO:
24 W. 59th St., N. Y. C.
Circular Mailed on Request
Phone PLaza 3-2875

GRACE MOORE
SOPRANO
BOOKING SEASON 1934-35
Management: METROPOLITAN MUSICAL BUREAU, Inc.
Division of Columbia Concerts Corp. of Columbia Broadcasting System
113 West 57th Street New York, N. Y.

BASEL CONSERVATORY OF MUSIC
(Switzerland)
Announces Two Classes in Conducting under the personal direction of
DR. FELIX WEINGARTNER
Class for beginners: October 1, 1934 to June 30, 1935
Master Class in June, 1935
(In the Master Class students conduct full professional orchestra)
For all information write to: ADMINISTRATION. KONSERVATORIUM. Basel, Switzerland

ROSA PONSELLE
Exclusive Management: LIBBIE MILLER
113 West 57th Street, New York City
Victor Records

STELL ANDERSEN and SILVIO SCIONTI
(2 PIANOS)
N.B.C. ARTISTS SERVICE
GEO. ENGLES, MANAGING DIRECTOR
30 ROCKEFELLER PLAZA, NEW YORK

Studio Notes

FRANK BIBB

Singers from the New York studio of Frank Bibb have fulfilled numerous engagements this season. Carmen Reuben, soprano, sang in Riverhead, N. Y., at a special service of the Methodist Church; on two occasions with the Woman's Club of Riverhead; was soloist with the Riverhead High School Orchestra; gave a program of songs at the English Folk Dancing Society in New York and at the Federation Settlement, New York; was heard at the Lincoln School of Columbia University and the Hessian Hill School, Croton, N. Y.; and at the end-of-the-season supper of the Community Church, Barbison-Plaza, New York.

Edward O'Brien, tenor, was presented in recital by the Freehold Cecilian Club at the First Methodist Episcopal Church, Freehold, N. J. Mr. O'Brien's first group included Handel and Donizetti arias, his second, songs by Handel, Schubert, Bohm and Schumann, and the last two, English, American and Irish folk-songs and ballads.

Bernice Follis, coloratura soprano, gave a program at Elmhurst (N. Y.) M. E. Church. Miss Follis has been heard recently in Sioux City, Ia., in recital before the Women's Study Club and at the Sioux City Country Club.

Marguerite Toscano, soprano, was soloist with the Chelsea Singers at the Coöperative School for Student Teachers; sang at Greenwich House Music School, St. Joseph's Church and at the House of Detention for Women. She took part in a Scandinavian program at the Twenty-third Street Y. M. C. A., New York, and was the soloist in the Bach Peasant Cantata at the Textile High School and later at Hunter College. Another performance of this work took place at Greenwich House. Miss Toscano sang at the Italian Tea at the International Institute and was soloist for the Italian Pageant. She was heard recently at a reception for the Rev. Charles E. Fitzgerald, Ph.D., at St. Joseph's Church.

Florence McCann, soprano, sang at a concert at Lynbrook High School. Her list included Ritorna vincitor from Aida, Love, I Have Won You (Ronald), In the Luxembourg Gardens (Manning), and Midsummer (Amy Worth).

FRANCES HALL AND RUDOLPH GRUEN

Frances Hall and Rudolph Gruen presented a program at their New York studio on May 19, featuring young piano pupils of the teachers who are studying with Miss Hall and Mr. Gruen. This was the first such recital held there. Those appearing were Ruth Cohn (student of Maryanne Newman), Martin Finne and Florence Techyon (pupils of Kurz Weil), Jane Towonen and Norma Hanna (students of Rose Resnick), Diana Grappone and Louis Martino (pupils of Leander Del Anno), Ros Cognato, Ines Ottaviano, Evelyn Cognato and Hanna Applebaumn (students of Carmela Caputo), Patricca Illingworth (pupil of Emily Putnam). At the close of the children's performance, Mr. Gruen and Miss Hall played two piano compositions by Hutcheson, Mr. Gruen and Mendelssohn-Gruen. The program was heartily enjoyed by those who heard it. The young players showed fine training and well cultivated musicianship, and Miss Hall and Mr. Gruen displayed their accustomed mastery of two-piano art.

Pupils of Rudolph Gruen, pianist, gave a class recital at the Neighborhood Music School, New York, on May 18. Especial interest was attached to the program since the compositions played were prepared solely by the students themselves, without Mr. Gruen's previous criticism or coaching. At the end of each performance constructive criticism was given by the class and Mr. Gruen. The participants comprised Sylvia Schuster, Kurz Weil, Nettie Buch, Mildred Bassin, Mildred Farley, Madeline Piedra, Frances Leibowitz, Maryanne Newman, Ida Glass, Leah Shaw and Floyd Morgenstern. The works chosen for performance included music of Chopin, Schubert, Mozart, Scriabin, Ravel and others. S.

STUART ROSS

Singers coaching style and repertoire with Stuart Ross of New York are active. Eda Kroitzsch continues her broadcasts and gave a recital in the Presbyterian Church of Upper Montclair, N. J., on May 24. She offered three groups of Lieder and one of English songs. William Taylor is singing many concerts for the City of New York and gave his annual recital at the Fifty-fifth Street Auditorium on May 23, when he was heard in Italian, French, German and English numbers. Mme. Du Puy presented a program at the Ross studio on May 7 and another at her own studio in the Windsor Hotel on May 22. Marian Cox has been in several opera companies this season and is heard weekly on WINS.

BERNARD GABRIEL

Pupils of Bernard Gabriel, pianist, gave a program at his New York studio on May 20. Those appearing were Alice Ehrenfeld (aged nine), Robert Ehrenfeld (twelve), Leonora Berman (eleven), Babette Freeman, Annette Costelle (who has played over WEVD this season) and Elaine Holzman. They played music by Heller, Martini, Diabelli, Schubert, Chopin, Brahms, Granados and Rachmaninoff, and Alice and Robert Ehrenfeld were programmed in two of their own compositions.

GUSTAVE L. BECKER

A musical evening with Gustavé L. Becker, pianist and composer on May 19, brought a program of seven numbers, performed by his advanced pupils, Etta Beigel, Alma Schirmer and Samuel Diamond, assisted by Gladys Burns, soprano, in songs by Becker, with Margaret Lester at the piano. Dora Schaffer-Becker, violinist, played the Becker Romanza. Piano works were played by Mr. Becker to close the program, which was heard by a numerous audience. F. W. R.

NATHANIEL ROBIN

Nathaniel Robin, pianist and teacher of New York, presented three pupils in recital at his Carnegie Hall studio on May 14, 21 and 28. The first to appear was Cecily Lambert, offering works of Rameau, Beethoven, Chopin, Schumann, Debussy, Bloch and Grieg. On May 21 Gale Fielding was heard in her first studio program, playing music of Bach, Rachmaninoff, MacDowell, Chopin, Schumann, Debussy and Beethoven. The last event brought Rosamonde Safier in a modern program which included several of her own compositions.

A. VERNE WESTLAKE

The last of the Westlake Fortnightly Musicales, sponsored by A. Verne Westlake, under the management of Mrs. Alexander J. Graydon, was held in Steinway Hall, New York, on May 23. An overflowing audience applauded the music. Martha Haskins, of the Maude Douglas Tweedy studio, accompanied by Daniel Wolf, showed a well-trained soprano voice in songs in German, French and English, and John Marshall, tenor, displayed wide tonal range in a Mozart aria, and songs in Italian and English. Beatrice Hanson, violinist, accompanied by Ethel M. Bishop, played works by Granados, Kreisler and Falla in artistic style; both are students at the Juilliard School. Leopoldo Gutierez contributed several operatic arias. Everett Eagstrom, baritone, offered songs by Handel and Saint-Saëns with musical understanding and clear diction. Ena Engstrom, pianist, played with rhythmic charm Old Vienna (Godowsky) and Danse Negre (Scott), and Evelyn Booth, pianist, was heard in the Rachmaninoff prelude in B flat, which she played with animation and expression. Fred D'Elia played the Chopin polonaise in A flat, and George Armstrong performed the Schumann concerto, showing real virtuosity. All four are Westlake pupils. F. W. R.

CARL M. ROEDER

GREAT BARRINGTON, MASS.—Kathleen Allen, pupil of Carl M. Roeder, gave a piano recital on May 20. Playing items by Bach, Beethoven, Chopin, Schumann, Debussy, Friedmann and Rachmaninoff, Miss Allen displayed a thoroughly grounded musicianship, excellent technic and good understanding of content. S.

NORMAN JOLLIFFE

Artist-pupils of Norman Jolliffe have continued active during the spring season. Fred Gummick, tenor, recently gave programs at the Marcus Ward Home in Maplewood, N. J., and for the Women's Choral Club in Elizabeth N. J. Marie Andrews, soprano, and Marian Adam, contralto, who are featuring their joint recitals, appeared at the Newark Y.M.C.A. on May 18 and at St. Mary's School in Garden City, N. Y., on May 26. Miss Adam offered a program at the Cypress Hills Mausoleum on Memorial Day. Louise Baxter Colgan, contralto, sang in a recital at Colby College in Waterville, Me., recently and has been engaged for another there next fall. Richard Talbot, baritone and Betty Talbot, soprano, are to present a program in Mendham, N. J., early this month.

IRENE FREIMANN

Irene Freimann, pianist, will present her students in recital at a studio in Steinway Hall, New York, on June 3. The elementary group is to be represented by Howard Barnstone, Margot Kahn, Carmela Kussman, Audrey Stein and Diana Tobin, and the intermediate by Claire Furman, Michael Hyson, Sarah Levine and Evelyn Tobin. The artist-pupils include Vincie di Baldi and Henrietta Cohen.

HAZEL GRUPPE

Hazel Gruppe, pianist, is offering one free and one partial scholarship for study during the summer at her New York studio. Information may be obtained from the Musical Courier.

LA FORGE-BERUMEN

Two new voices were heard on the weekly radio program of the La Forge-Berúmen Studios on May 23. They were Dorothy Thomson, lyric soprano, and Clark Snell, baritone, and Frank La Forge provided the accompaniments for his pupils. Miss Thomson was heard in two groups and her voice and interpretations were a source of enjoyment to music-lovers. Mr. Snell also sang two groups. His voice proved to be of excellent quality, large proportions, and wide range. His artistry and depth of emotional expression contributed much to his work. A duet by Miss Thomson and Mr. Snell was also heard. S.

KATE S. CHITTENDEN

Kate S. Chittenden invited music-lovers to two piano recitals by students at her studios, New York, the May 21 program holding interest through ten items. Needless to say, one hears only artistic piano performance at these studios, again borne out by the playing of the participants. Margaret Spotz Goldie earned laurels by her interpretation of a capriccio, intermezzo and rhapsodie (Brahms). A Spanish Episode contained short pieces by Albéniz and Falla, played by Mary L. Danforth, Elizabeth Stieglitz and Charlotte Littell. Hida Davis was heard in the Grieg sonata in E minor, and Elizabeth Guion in Schumann excerpts. Marion L. Tiedemann demonstrated musical warmth in a Mozart allegro, and Frieda Katz playing showed a capable pianist. Florence Hubbart interested listeners in Bargiel's prelude in G minor, and Edith B. Miller was liked in the slow movement and finale of Mendelssohn's concerto in G minor, Miss Littell playing the second piano accompaniment.

On May 25 several of the same players, with others, shared a program, Miss Littell starting with Beethoven's sonata in D minor. Lillian Rung showed herself a serious student in the contrasting variations (Grieg) and The White Peacock (Griffis). A British Interlude covered music from 1550 to the present day, Miss Littell beginning with Ireland's Amberley Wild Brooks. Mary L. Danforth followed with Scott's Passacaglia, playing in appropriate classic style, and Miss Guion's tone and touch were liked in a Scott nocturne. Miss Rung played Alman, a quaint sixteenth century piece, with clean-cut touch, and Margaret Spotz Goldie's share in the program consisted of three short Scarlatti sonatas, a gigue (Kemmel), and An Island Spell, weird music by John Ireland. The climax of the evening was Balakireff's fantasia, Islamey, performed by Hida Davis with technical control and unusual poise. The elucidating remarks by Miss Chittenden were both instructive and humorous, and applause punctuated each opportunity permitted by the program. F. W. R.

IDELLE PATTERSON

Among the Idelle Patterson artists actively engaged is Saida Knox, contralto, recently selected as soloist at St. Bartholomew's Church, New York, having formerly sung at the Dutch Reformed Church of Newark, N. J., for the last four years. She was soloist with the Elizabeth, N. J., Symphony Orchestra and has also broadcast with the Little Bamberger Symphony Orchestra and the Perole String Quartet on WOR.

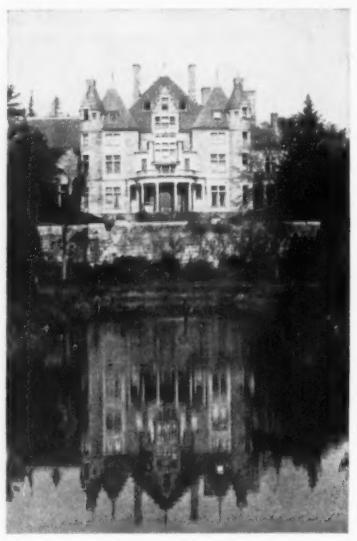
Lydia Summers, contralto, is singing over stations WEAF and WABC.

Fred Hufsmith, tenor, is an NBC artist and an active concert singer.

Richard Cody, bass baritone, has been re-

Roeder to Conduct Summer School at Great Barrington

Carl M. Roeder will conduct another summer course in music at the Barrington School, Great Barrington, Mass., in the Berkshire Hills. Mr. Roeder is a member of the piano faculty at the Institute of Musical Art of the Juilliard School of Music and maintains a studio for private pupils in Carnegie Hall, New York. He is a pedagogue of long-established reputation and the teacher of many young artists. At the Barrington School he is head of the music department, and offers this year a six weeks' session, July 1 to August 12. Pupils are entitled to two weekly lessons in piano, the use of practice rooms, attendance and participation at weekly recitals, board and lodging, laundry and all recreational privileges. Arrangements may be made for a four weeks' course if desired. The study courses may be combined with vacation pursuits. Swimming, golf, tennis and other sports are available, free of charge, and the beauties of the location are an added inducement.



BARRINGTON SCHOOL, Great Barrington, Mass.

PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
SUMMER SESSION
JUNE 18 to JULY 28
Staff of eminent European and American Masters, including:
Frank Bibb, Austin Conradi, Frederick Erickson, J. C. Van Hulsteyn, Carlotta Heller, Henrietta Baker Low, Louis Robert, Lubov Breit Keefer, Pasquale Tallarico, Howard R. Thatcher, Mabel Thomas, Bart Wirtz
Tuition: $20 to $35, according to study
Circulars Mailed . . Arrangements for classes now being made
FREDERICK R. HUBER, Manager

CARMELA PONSELLE
MEZZO SOPRANO
METROPOLITAN OPERA COMPANY
MANAGEMENT CARMELA PONSELLE
90 Riverside Drive New York

ROY JARMAN
TENOR
OPERA—ORATORIO—CONCERT
45 West 81st St., New York
ENdicott 2-9200

CATERINA JARBORO CONCERT SOPRANO
"Completely captured the fancy of the audience. So prolonged was the applause that the singer was forced to render selections which included request numbers."—*Wilmington Morning Star, Dec. 16, 1933.*
BOOKING SEASON 1934-35
EXCLUSIVE DIRECTION: PHILADELPHIA MANAGEMENT AND CONCERT BUREAU.
529 South 19th St., Philadelphia, Pa.
New York Representative: MRS. EFFIE DITON, 1925 Seventh Ave., New York City

KINIYA SUMMER MUSIC COLONY
LAKE CHAMPLAIN, VT. JULY-AUGUST
FREE AND PARTIAL SCHOLARSHIPS
PIANO—VIOLIN—DANCE—VOICE
Swimming, tennis, riding, golf. Practice Cabins.
Fee—including Transportation, One month, $120; two months, $200.
DOLORES HAYWARD, Director
N. Y. Madrigal Society, Steinway Hall, N.Y.C.

WILLIAM O'TOOLE
CREATIVE PIANO STUDY
Technic—Interpretation—Composition
TEACHERS COURSES JUNE AND JULY
160 West 73rd St. New York

CHARLES HAUBIEL
Composer—Pianist—Lecturer
Assistant Professor of Music: New York University
Athenaeum Concert Management,
113 W. 57th St., New York City

HARRIET FOSTER *Voice Builder*
CONTRALTO *and Coach*
Studio: 251 West 71st St.
NEW YORK
Phone: TRafalgar 7-6756

ANTONIO LORA
CONCERT-PIANIST—TEACHER
ASSISTANT TO RUBIN GOLDMARK
HARMONY AND COMPOSITION
Studio: 310 W. 106th St., N. Y. C. Tel. ACademy 2-5793

MME. Florence Lee Holtzman
VOICE—GRAND OPERA COACHING

July—August	Oct.-March	Spring
Private Theatre	Private Theatre	Carcano Theater
Merrill, N. Y.	168 E. 63rd St., N.Y.C.	Milan, Italy

CHRISTIAAN KRIENS
Conductor Station WTIC
THE TRAVELERS
HARTFORD, CONN.

BARBARA BLATHERWICK
RECITAL Coloratura Soprano OPERA
Repertoire - Thais - Manon - Esclarmonde - Mireille
Tour Season 1934-35 Completely Booked. Available only before Sept. 15th and after March 1st
37 Washington Sq. W., N. Y. C.
Tel. ALgonquin 4-8574

LEON CARSON
TENOR
TEACHER OF SINGING
20 Cottage Place, Nutley, N. J.
Tel.: Nutley 2-2499
160 West 73rd St., New York
Tel. TRaf. 7-6700

Maestro ENZO
DELL'OREFICE
Coach of CARUSO
Voice Culture
Studio 7-2, Hotel Ansonia, N. Y.
SUs. 7-3300

Press Comments

(*Continued from page 25*)

ABRAM KAROL

The Jewish World, Central Pennsylvania Edition, in speaking of the playing of Abram Karol after his recent recital in Reading, Pa., said: "Mr. Karol, by his masterful playing, demonstrated once more that he has a beautiful tone, full, well rounded, nearly delicate, yet his forte passages possess a something so heart-appalling, so tremendous, that it is definable by only one word—Soul. His technic is thorough, his art superb, his virtuosity finished; in fact, one marvels at the musical ability of one so young—one so reminiscent of Yehudi Menuhin."

EMANUEL LIST

Emanuel List, basso of the Metropolitan Opera, made his début at Covent Garden in May. The London Daily Sketch said: "The best of the singers was Emanuel List, a most sinister Hagen, whose singing and acting could scarcely have been bettered." London News Chronicle: "But the best of all was Emanuel List's Hagen. Here we have a great artist, with a big and beautiful voice, although it is a bass, and an actor of supreme intelligence." The London Star, under the heading "Emanuel List's Hagen a Masterpiece," carried: "There were three great singers. Emanuel List's Hagen was a masterpiece. He has a magnificent voice and a tremendous sense of the stage." The Times: "Herr Emanuel List's Hagen is a skillful piece of characterization, 'Störrisch und kalt,' as he says, and indeed all the principals were well chosen, though there were moments when each of them, with the possible exception of Hagen, was apt to be smothered by the exuberant orchestra." The London Daily Mail: "Emanuel List's Hagen was tremendous in every way, singing, diction and acting." The London Daily Telegraph: "He (Gunther) has a new half-brother this year, Emanuel List, of Berlin, a Hagen of migthy and sinister power, with a great voice of faultless metal. 'Keine List erlangte as je,' said this Hagen's father, but every success attended Emanuel List. He looked like an Assyrian monarch, wandering contemptuously among slow-witted Goths. His tones were as cruelly cold as Hagen's nature."

PAUL ALTHOUSE

Paul Althouse has fulfilled many concert engagements during the 1933-34 season, as well as his appearances with the Metropolitan Opera. After he sang in Lowell, Mass., the critic of the Courier-Citizen wrote: "Here is no pale, white, thin tenor voice, but one with a virile ring and resonance, power to emphasize a climax or to point a dramatic moment, humor to brighten a gay mood, and the ability to sustain a softly spun tone."

The Kitchener (Ont.) Daily Record's account of the tenor's appearance there said in part: "Althouse sang grandly, using his splendidly placed, full throated, perfectly controlled tenor medium now dynamically, now muted to enveloping tenderness, now a-sparkle with baroque lightness."

The Oneonta (N. Y.) Daily Star: "Holding a capacity audience entranced by the magic of his voice, Paul Althouse demonstrated to Oneontans the ability that has brought him to the commanding position which he now holds in the musical world."

Following his concert in Decatur, Ill., Mr. Althouse received a letter from Otto R. Kyle, president of the Decatur Community Concert Association: "I assure you that the officers of the concert association were thoroughly pleased and the audience was delighted as scores of those present have told me."

In March, Mr. Althouse and Elsa Alsen were soloists with the Baltimore (Md.) Symphony Orchestra. Frederick R. Huber, municipal director of Baltimore's music, wrote to Mr. Althouse's managers: "I know that you will be interested to know that the all-Wagner program by the Baltimore Symphony Orchestra last night was a knock-out. Both Miss Alsen and Mr. Althouse had a tremendous success and received ovations that might be the envy of any soloist."

RICHARD CROOKS

This season has been one of extensive appearances for Richard Crooks, in concert and with the Metropolitan Opera, in New York and other cities.

After his recital in Milwaukee, Wis., the Milwaukee Journal said: "It is a pleasure to write about Richard Crooks, the American tenor, and about the reception he was given at the Auditorium. Some 3,000 listeners packed the hall and hung onto the singer's coat tails, so to speak, in a prolonged demand for encores." The Milwaukee News: "The perfect tenor is a rare bird, but in Crooks we have a genuine and distinguished specimen."

The Buffalo (N. Y.) News carried: "Crooks is a singer of popular appeal, and his conquest of his Buffalo audience was unquestionable. His voice has brilliance and power, and he manages it with skill."

Following his appearance as soloist with the Cincinnati (O.) Symphony Orchestra, the Cincinnati Enquirer said: "He sang as we have come to expect him to sing—with perfect purity of tone, phrasing of unbelievable refinement, an artistry seldom met with and an authority open to no question." The Cincinnati Times-Star: "For Crooks, whose gift of voice has always been acknowledged, there is to say that on Friday he sang better, with more understanding of his music, with finer artistry, than ever he has before displayed in Cincinnati."

When he took the part of Des Grieux in Massenet's Manon with the Metropolitan forces in Boston, Warren Storey Smith wrote in the Boston Post: "His voice, long renowned for its peculiar sweetness, proved the ideal vehicle for the music of Massenet." The Boston Traveler: "Crooks' voice was always full rounded, pure, even on the highest notes." The Boston Record: "As for Richard Crooks, a wave of applause greeted him when he stepped on the stage, and it was amply deserved." Boston Herald: "America has just reason to look with pride on the art of Richard Crooks."

ARTHUR FIEDLER

Arthur Fiedler recently conducted a performance of De Koven's Robin Hood at Jordan Hall, Boston. Warren Storey Smith wrote in the Boston Post: "An audience which filled most of the hall demonstrated that this forty-four-year-old operetta can still furnish no small degree of pleasure. The chorus was small but sang well, and particular

(*Continued on page 31*)

MARIA MÜLLER
Metropolitan Opera Association
THE ELISABETH, EVA, SIEGLINDE, OF BAYREUTH
SALZBURG FESTIVAL

LUCREZIA
BORI
Metropolitan Opera House, New York
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System
Baldwin Piano—Victor Records

ROMANO
ROMANI
Teacher of ROSA PONSELLE
Studio:: 244 Riverside Drive, New York
Tel. RIverside 9-6910

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St. N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

WILLIAM THORNER
Teacher of Singing
CARNEGIE HALL, NEW YORK
Tel. COl. 5-0706

VILONAT STUDIOS
VOICE
SIDNEY DIETCH
160 W. 73rd St., N. Y. C. TRa. 7-6700

ALBERT
CLERK-JEANNOTTE
257 West 86th Street
ENdicott 2-5869 New York City

ROSARIO BOURDON
Conductor

ARTURO
VITA
VOICE PLACEMENT
OPERA COACH
Studio: 205 W. 57th St., New York
Telephone CIrcle 7-5420

EUROPEAN

LOUIS BACHNER
VOICE
Teacher of Sigrid Onégin, Heinrich Schlusnus
Pariserstr. 39 Berlin, Germany

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Concerts and Recitals Artist pupils accepted
170 Bd. Haussmann, Paris, France

ROCK FERRIS
PIANIST
CONCERTIZING IN EUROPE 1934-1935
Address care Morgan & Co., Place Vendome, Paris, France

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Management: LÉON DELORT, 252 Fbg. St. Honoré, Paris

FRANCOIS LANG
PIANIST—In Europe 1933-1934
Léon Delort, Manager, 252 Fbg. St. Honoré, Paris

MARCEL GRANDJANY
HARPIST
37, Ave. de Chatillon, Paris, France

BURDINO
Leading tenor of Grand Opera & Opera-Comique, Paris; La Scala, Milano; Covent Garden, London; Staatsoper, Vienna; Liceo, Barcelona; etc.
In Europe 1934-1935
21, rue Mirabeau, Paris, France Phone: Auteuil 17.02

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

SIMON BARER
PIANIST—Europe 1933-1934
Address: Konzertbolaget, Stockholm, Sweden

INA SOUEZ
AMERICAN SOPRANO
Agents: Ibbs & Tillett, 124 Wigmore St., London, W. 1

LILIAS **MACKINNON** PIANIST
LECTURE RECITALS
1 Paultons Square, London S. W. 3, England

EISENBERG
VIOLONCELLIST
Europe 1933-1934
Management: Kiesgen & Ysaye, 252 Fbg. St. Honoré, Paris

CARMEN STUDER
(Mrs. Felix Weingartner)
CONDUCTOR—IN EUROPE 1933-1934
Address: 186 St. Albanring, Basel, Switzerland

MARIE AUGUSTE BEUTNER
SOPRANO
CONCERT AND ORATORIO
Linden-Alle 41, Berlin-Charlottenburg 9

Paris Applauds Premiere of Honegger Ballet

(*Continued from page 7*)

One would think you had never been to a show. No, she does not strike him down. With an eye well-practised in the business of appraising men, she sees that he is young and strong and handsome. A mysterious feeling takes possession of her oriental frame, pride disappears and love comes in. She falls on her knees, captivated by her captive. The master has become the slave.

In the second scene, Semiramis, brutal, sensual Asiatic that she is, is completely immersed in her tumultuous passion. She simply adores him and he apparently lets her adore all she wants to. But he is not a man of blameless taste, and blinded by a sense of his hold on the amorous queen, he tries to treat her rough, as the saying is. Deeming that he had gone just a bit too far, she calls her guards, and his life is the price of his freshness. Queens are so fastidious. Does this one weep and wail, get dark rings under the eyes, and forget to eat her Babylonian raisins, because of the unpleasant incident with the chap whose blood she cooled for having fired hers? She's too proud to cry, and no one will ever know how much she regrets the uniquest male in all her many kingdoms, and goodness knows if a queen in that day, did not have something to choose from. Her dream is over, and renouncing passion and its allied allurements, she retires to her tower and makes a virtue of philosophical calm and withdrawal. There, at the top of the tower, in the calm and cool of night, the astrologers (the government employes of that remote epoch) study the movement of the heavenly bodies. The literary impulse comes upon her and she launches into a lengthy monologue, accompanied by music. By the time she has finished and disappears, the sun is up and the curtain is down.

The Semiramis story is lavishly, luxuriously staged. The palace scene and brilliant costumes make a grand picture of oriental splendor. Mme. Rubinstein was Semiramis, M. Leister, the Beautiful Captive. Others were MM. Le Clezio, Chastenet, Froumenty and Médus. M. Cloez conducted. The dances were effectively arranged and contrasted, and distinguished by meticulous detail in rhythm, by vigor, and spontaneity.

Honegger's score is characterized by a fine effort to find just the musical idea, color and movement that coincides with this or that moment on the stage. It sounds "artistic" in the noble sense of the word. In the first scene, the ensemble of wind instruments employed is uncommonly productive of archaic sonorous color, at one and the same time barbaric and tender. In the second scene, strings are introduced—six violins, six violas, six cellos—which, united with a chorus of female voices and the Martenot ether-waves, form a striking contrast to the menacing, dissonant rudeness of what has gone before, and create an atmosphere of caressing poesy. The third scene contains the declaimed Prayer to the Sun, confusing and much too long, the individual beauties of text and score nothwithstanding, and an enveloping atmosphere created by the quieting intonings of the astrologers and some far-off choruses.

THREE PIANISTS

The week's crop of keyboard exponents produced Anatole Kitain, Schnabel and Isidor Achron.

Mr. Kitain gave the best account of his large attainments in the Liszt sonata and a Chopin group. His technic is adequate and expressive, and his tone has singing quality and color. This was his first Paris recital, if I am not mistaken, and to fill the immense Champs-Elysées Théâtre was not an insignificant achievement.

Schnabel's was a recital at which people (and the hall was packed) had to use their heads as well as their ears and emotions, since he gave them such formal fare as a Mozart F major sonata, the Schubert B major sonata, and two by Beethoven, namely C and E major, op. 53 and op. 109.

Isidor Achron also had a big house, and enjoyed conclusive success upon the occasion of his recital in Gaveau Hall. He gave an exciting program: prelude and fugue in A minor, by Bach-Liszt; andante and variations, by Haydn; sonata op. 2, No. 1, by Beethoven; nocturne, mazurkas, polonaise, by Chopin; Au couvent, by Borodin; Sumare, by Milhaud; Poeme, by Scriabin, and Sonnet de Petrarque, by Liszt. He gave proof of well developed interpretative powers, and every nerve seemed to be full of music. It was refreshing to hear such beautiful tone, and the Bach prelude and fugue was a reading which, for nobility of conception and realization, will not soon be forgotten.

TWO DANCERS

Carla Bradley, American dancer, gave a recital in the Theatre du Vieux-Colombier, and proved herself a delightful artist. She is good in both classical (points) and character work, and gives an impression of weightlessness and natural grace. Tatiana Barbakoff, Russian-Chinese dancer, exhibited her art in the Salle Chopin, and it were difficult to say whether she excells in the seductive grace or evocative power. She is "new" and if this aspect of her performance at first baffled the public, it ended by winning them completely over to her way of thinking and doing. Therein, it should seem, is the proof of an artist's merit, and certainly this one has a perfection and abundance of rhythm, gesture, face and body expression, and feeling for mood variety that makes her as unique as she is enchanting.

IRVING SCHWERKÉ.

Carl Flesch to Teach in London

LONDON.—Carl Flesch, for many years professor of violin at the Berlin Hochschule, is to conduct a master course in London next autumn. Flesch's decision has come as the sequel to his appearances as soloist with the leading London orchestras. The British Home Office usually bent on keeping foreign

CARL FLESCH

teachers from competing with home talent, has immediately given facilities for the course, regarding it as an asset to British musical life.

Flesch is almost unique among violin teachers today in that he himself continues to play in public at the age of 60. Despite his public performances it is stated that his chief interest is in teaching younger artists, and he has combined teaching and playing throughout his career. He became a pedagogue in 1897 as professor at the Bucharest Conservatory, then at the Amsterdam Conservatory and since 1908 in Berlin, with his master classes at the Hochschule. He also taught at the Curtis Institute of Music in Philadelphia for a time. A number of his pupils are now pursuing careers as platform artists in Europe and the United States.

He is the author of The Art of Violin Playing, the editor of Kreutzer's nineteen etudes, Paganini's twenty-four etudes, and joint editor with Artur Schnabel of Mozart's sonatas for piano and violin. He has also edited the concertos of Beethoven, Mendelssohn, Paganini and Brahms.

Flesch's first London course will occupy twelve weeks from October 1, and it will be accessible both to players and listeners.

Florence Foster Jenkins Gives Poetry Week Recital

Florence Foster Jenkins gave her annual Poetry Week recital at the Hotel St. Regis, New York, on May 23, where a large audience heard her sing eight songs and arias in French, Italian, Spanish and English. Depuis le jour from the opera Louise, and Vissi d'Arte from Tosca were much applauded. In the latter she stressed the emotional element. Two Mexican songs, a Tango and Serenade, had in them the true Spanish lilt and were sung with effortless, rhythmical style. Trysting Time (the poem by Mrs. Jenkins, music by Cosmo McMoon) repeated the success it had attained at her November recital. A Spring Song by Grace Bush, sung as an encore, echoed joyousness in every detail of the singer's interpretation.

Mary W. Cutajar read three of her own effective poems with expressive voice, and Gertrude R. Bennett was heard in five contrasting lyrics. St. Clair Bayfield read Oscar Wilde's The Selfish Giant, to Liza Lehmann's accompanying music, poetically played on the piano by Maud Beard. He was in the costume of the French Court, and recited with emotional expression.

During a brief intermission Mrs. Jenkins introduced the honor guests: Anna Fitzu, Marguerite d'Alvarez, Pearl Adams, Anita Browne, Mable Struble, Mmes. Charles B. Barclay, Florence Y. Griswold, Theresa L. Geri and John Patterson. F. W. R.

Chaliapin Hailed by Large Throng In Viennese Concert Appearance

(*Continued from page 5*)

police commissioner summoned him to his office instructing him to bring for inspection all the songs he was going to sing. Chaliapin does not tell this story. He acts it out. First he pictures himself standing timidly, hat in hand, scores neatly under his arm; then he sits down and portrays the commissioner, grouchy and "probably suffering with hemorrhoids," as he puts it. He looks over the songs one by one and suddenly grunts.

"What is this?"

"The Two Grenadiers, by Robert Schumann, your excellency."

"Why, it says here, 'The Emperor's in prison.' What do you say to that, eh?"

"Oh, it is not our Emperor, your excellency."

"Whose then?"

"The French Emperor, your excellency..."

"Well . . . I guess it's all right then."

"The joke was on him," concludes Chaliapin. "He never learned to read notes and, of course, could not see the melody of the Marseillaise at the end of the piece—a song strictly prohibited in Russia at that time, whose melody has a far stronger effect than all the words about imprisoned emperors."

FLETA FAILS TO OBLIGE

A tenor, Michele Fleta, Spanish by origin and Italian by conviction, also gave a recital here recently. Unfortunately, the impressions were far from favorable. This singer's theatricalism savors strongly of bad taste. Perhaps it is bad taste. His voice, they say, was pleasant once upon a time; it has nothing to show at present except a falsetto timbre of questionable endurance and uncertain pitch. The one song in Spanish—Ay, Ay, Ay, which made him well-known here through phonograph records—he for some reason did not wish to sing, although it was announced as the last number on the program (which was very short). Some enthusiasts remained and persistently demanded Ay, Ay, Ay, but Señor Fleta did not have the courtesy to come out and thank them for the applause. After some time the lights went out; so the enthusiasts went home, and that was that.

Another Italian singer, Fernando Autori, bass, made many friends in Vienna. He appeared recently as Don Basilio in The Barber of Seville, which a guest Italian opera company brought to Vienna. His art, both vocally and dramatically, was far above the *niveau* of that company. Consequently, the Vienna State Opera engaged him for a Leporello in Don Giovanni and a Mephistopheles in Faust. The demoniacal element in this gifted artist, masked at first with the buffooneries of the two Italian rôles, came to its full display in Gounod's work. His success was well earned.

TWO YOUNG PIANISTS

So much for the singers. Among the pianists, two young ones, playing on two consecutive evenings, both one-time pupils of Paul Weingarten, both ending their programs with Stravinsky's Petrouchka, aroused lively interest. The opinions concerning the first of the two, Peter Stadlen, were divided. Some paid homage to the giant achievement of playing Beethoven's Diabelli Variations (unabridged, fifty minutes) successfully in public. Others objected to his harsh tones and illogical, spasmodic outbursts—I would say of anger, against whom or what nobody knows.

The other young pianist, Henryk Mirowsky, proved to be a musician, a technician, and an interpreter of first rank. His music has weight, where weight is required and the true spirit of romanticism where this is welcome (almost everywhere). A first-class technic, honest and refined, is his qualification. He accented his Polish blood by a very well played group of Chopin.

MAHLER DRAWS PACKED HOUSE

We may mention a recent performance of Mahler's third symphony as an outstanding event. The fact that the house was packed to capacity proves the respect that Mahler's home town pays his memory, perhaps tinged with a bit of remorse for not having appreciated him during his life. Some years will pass before the Mahler enthusiasts infect this town with genuine love for that master. Eugen Szenkar of Cologne conducted with authority and spirit. Enid Szantho was heard in the mystic alto solo, and the Wiener Saengerknaben imitated the joyous bells of the finale with the freshness characteristic of their age.

Paris Teacher Urges Higher Vocal Standards

Regina de Sales Scores Commercialism and Stresses Importance of Thorough Preparatory Work

PARIS.—In an interview here Mme. Regina de Sales, president of the De Sales School of Singing, entered into a discussion of teaching standards.

"The two factors that have impressed me most forcefully," said Mme. de Sales, "are the lack, in many cases, of comprehensive and experienced instruction, and the desire to make money as the chief aim of students who are loath to equip themselves thoroughly in order to create a demand for their services, in most cases preferring to seek engagements first and prepare for them afterwards.

"The reverse should be true, and in the case of the intelligent student, it is true. No pupil can be considered prepared to seek an engagement until able to fulfill that engagement satisfactorily. To overcome these factors with my own pupils, I have experienced uphill work. Without seeming unfriendly to any with whom I may disagree, I must first deplore the lack of preparedness in many teachers who have come to me for advice and training. I find American voices splendid and easily responsive to proper training and development, but I also find a tendency to view a career of art without the required seriousness and determination.

"Many pupils take lessons in order to learn songs. They should first be taught how to sing, and when they know how to sing, is the time to teach them songs. The pupil who takes lessons in order to learn songs or rôles, is never ready when opportunity comes." I. S.

Georges Barrère Honored

Friends of Georges Barrère tendered him a dinner on May 27 at the Hotel Lafayette, New York, on the occasion of the flutist and conductor of the Barrère Little Symphony receiving the decoration of the Chevalier de la Legion d'Honneur. The order was bestowed on him by the French Consul General in New York, Charles de Ferry de Fontnouvelle, who attended the dinner.

Mr. Barrère was born in Bordeaux on October 31, 1876, came to this country for the first time on May 13, 1905, on the invitation of Walter Damrosch to join the New York Symphony, and has been here ever since. He has been an American citizen for some years and has been actively identified with many phases of musical activity throughout the United States. The Legion d'Honneur is given him in recognition of his services in behalf of French music in America.

The honorary committee for the dinner was headed by Walter Damrosch and included Harold Bauer, Jules Bouy, Horace Britt, Hartwell Cabell, John Erskine, Harry Harkness Flagler, Rubin Goldmark, Maurice Jacquet (representing the French Society of Composers and Publishers); Francis Rogers, Carlos Salzedo, Germaine Schnitzer, Albert Stoessel, Edgar Varèse, and the Hon. F. C. Walcott.

Mr. Bauer, the chairman of the meeting, in his address said: "Georges Barrère is the greatest flute player I have ever heard, and in my wide acquaintance with the greatest musical artists he takes his place with the highest. Whatever honor he receives, he deserves; and if there are more, he deserves them." Mr. Rogers read a sonnet in which he compared the artist to Orpheus, and one of Mr. Barrère's pupils at the Juilliard School of Music delivered an address.

Mr. Salzedo and Mme. Schnitzer played a work uniting strains of the French and American national hymns.

New York Federation of Music Clubs Holds Junior Rally

The sixth annual junior rally of the New York Federation of Music Clubs was held at Roerich Hall, New York, on May 19, with junior contests in the morning and a program made up of the winners and other junior organizations in the afternoon.

The Kindergarten Rhythm Band of P. S. 130 was as usual a feature of this performance and the school also was represented by the Boys and Girls Glee Clubs, which were well received by the large audience. Another new department, that of dancing made its contest a part of the program under the capable direction of Rose Stenzler, chairman of the department. Two clubs were represented, each giving three dances, the Dryad Group (Helen Rockwell, counselor) and the Music School Dancers (directed by Miss Stenzler). The latter club won and received the silver cup for this year.

Winners in other contests were: Piano, Class A—Marie Polisi; Class B—Angelina Superti; Class C—Gloria Freilich; Class D—Leonora Cohen. All came from the Brooklyn Music Lovers Ensemble (May Etts, counselor).

Piano Ensemble (four hands), classes A, B and C were all won by members of the same Brooklyn Club. Piano ensemble (eight hands), Class A—Music Lovers Ensemble; Class B— Musical Moments Club of New Rochelle (Lola Waugh Hawley, counselor). This club defended its cup, won for the third time and retains permanent possession of the trophy. Violin, Class A—Joseph Freilich of the Music Lovers Ensemble; Class B—Unto Petrell of the Strolling Players, Brooklyn. The Ehrlich Trio (Ruth, Jesse and Paul), having no competitors in their class, achieved a score of over ninety, winning the prize for this year. Rhythm Orchestra, Class B—Poughkeepsie Junior Music Club, first, and Harrison Rhythm Band, second; Class C—Primitive Orchestra of the Strolling Players. Miss Dobler, Mrs. Mordey and Miss Novich are directors of the three groups. The vocal class for baritone was won by Walter Hubbard of the Alphian Club of Babylon (Sadie MacArthur, counselor).

The finale was the combined Rhythm Orchestra directed by Clara K. Novich, state chairman of the department. Over ninety children participated. Clubs and localities represented were: Ash Music Club, Music Lovers Ensemble, Strolling Players, all of Brooklyn; Rhythm Band, Harrison; Junior Music Club, Poughkeepsie.

Chamber Music at Pennsylvania Art Museum

PHILADELPHIA.—The concerts free to the public which have concluded the sixth season at the Pennsylvania Museum of Art in Fairmount Park, will be offered again during the winter of 1934-35, through the courtesy of Mrs. Edward Bok, under the auspices of the Curtis Institute of Music, of which Dr. Josef Hofmann is the director. As before, the programs are to be under the artistic direction of Dr. Louis Bailly of the chamber music department of the Curtis Institute, whose intention it will be to carry on the policy of offering the widest possible range of the best, not only in classical compositions but in works of the modern school, in varied combinations of instruments.

The programs have also been planned with the idea of performing unusual works, seldom heard on the regular concert stage, owing either to their difficulty, the unusual combination of instruments or some restrictions as to their performance; and further, as has been several times the case (notably in the Requiem of Fauré, the Navrátil piano quintet op. 16, the Pierné piano quintet, op. 41 and the Tansman Triptyque for string orchestra) to give the first performances of works either in Philadelphia or the United States. The dates for the museum concerts next season are: November 11, December 16, February 10, March 10 and April 14.

Matinee Musicale Elects Officers

The New York Matinee Musicale held its annual business meeting on May 17, at the home of Helen Olmsted. The officers elected were: president, Rosalie Heller Klein; vice-presidents, Earl R. Hunt, Gena Branscombe, Ethel Parks, Eleanor Matson, Mrs. William Lemmon and Robertina Robertson; treasurer, Helen Lemmon-Knuth; musical advisor, Minabel Hunt; executive secretary, Helen Olmsted; corresponding secretary, Margaret Northrup; recording secretary, Mrs. Roger De Bruyn; federation secretary, Mrs. John McClure Chase. After the business meeting a musical program was given by several of the new members. Those appearing were Helen Olmsted, Lora Radel, Laura Ellis, Amelia Braddock, Anna Blitzer, Ben Lippin, Ruth Mary Keyes and Josephine Fry. Piano backgrounds were furnished by Berthe Van den Berg and Minabel Hunt.

Guila Bustabo Concludes Season

Guila Bustabo, sixteen-year old violinist, has concluded a season with appearances at the Ann Arbor, Mich., and Westchester, N. Y., festivals. During this past season, in New York City alone, Miss Bustabo has had five appearances, two in Carnegie Hall as soloist with the New York Philharmonic Symphony Orchestra under Ernest Schelling, as soloist with the National Orchestral Association under Leon Barzin, and two concerts in Town Hall. Other orchestral engagements were with the Chicago Symphony, Harrisburg Symphony and Nassau Philharmonic orchestras. In September Miss Bustabo will begin an extensive European tour, ending in December and covering England, France, Holland, Italy, Austria and other musical centres, returning to America early in January. Miss Bustabo is under the management of George Leyden Colledge.

Lydia Hoffmann-Behrendt at Institute of Musical Art

Lydia Hoffmann-Behrendt gave a piano recital and lecture at the Institute of Musical Art of the Juilliard School of Music, New York, on May 16. Her program included several compositions unfamiliar in this country. The list held Stravinsky's Serenade en la; praeludium and gavotte and musette from Schönberg's suite, op. 25; selections from fifteen short piano pieces by Max Butting; from Reihe kleiner Stücke by Paul Hindemith; and from Ten Konzertetüden, op. 55, by Ernst Toch.

IVOR NEWTON

Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olczewska, Supervia, D'Alvarez, Ninon Vallin, Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Schorr, Casals, Piatigorsky, Morini, Garbousova.
Studio: 93 Cornwall Gardens, London, S.W. 7, England.

AUBREY PANKEY

NEGRO BARITONE—Concertizing in Europe 1934-1935
Management: Organisation Artistique Internationale, Marcel de Valmalete & Cie.
45, Rue Da La Boetie, Paris, France

ALFRED LYON

INTERNATIONAL CONCERT IMPRESARIO AND MANAGER
40, rue du Colisée, Paris, France
Phone: Balzac 46.03

DR. OTTO ERHARDT

Operatic Producer
Formerly Chicago Civic Opera, Dresden State Opera. Producer Salzburg Festivals, Guest Producer Vienna Opera.
ROYAL OPERA COVENT GARDEN, 1934.

RUSSIAN CONSERVATORY (PARIS)

Serge Rachmaninoff, Honorary President
Open all year—Students of all nationalities admitted. Complete courses in piano and all other instruments; orchestra, composition, voice, opera, ensemble, ballet, theory, harmony, history, etc.
26, Ave. de Tokio, Paris Tel. Kleber 82.54

SYLENKA

SPANISH DANCES
Europe 1933-1934

6, Place du Palais Bourbon, Paris, France

HAZEL HEFFNER,
contralto, included among her recent engagements a recital at State Teachers College, Stroudsburg, Pa. Her accompanist was Dorthy Knauss, pianist and harpist. Miss Heffner is a member of the New York Opera Company.

Publications

Reviewed by R. M. Knerr

Books

The Music of Bach, An Introduction, by Charles Sanford Terry.

Dr. Terry, one of the eminent specialists in Bach research and certainly a readable commentator, has here summarized the achievements of the composer in a little book that should provide an ideal approach to this master's music. The various chapters are devoted to Bach's career, organ, clavier, cembalo and chamber works, the Musical Offering and the Art of Fugue, church cantatas and oratorios, passion and funeral music, Latin works and secular cantatas. In the words of the author, these pages, which are aimed to fill a gap in his Bach: a biography, "offer a plain, non-technical guide to one of the largest expanses of musical thought planned by a human brain." Tables at the end list Bach's music in various forms. (London, Oxford University Press; Carl Fischer, Inc., New York.)

The Basis of Pianoforte Playing, by John Petrie Dunn.

Dr. Dunn, a Scottish concert pianist who had studied with Matthay and Pauer, Niecks and de Lange (composition), taught at the conservatories of Stuttgart and Kiel, and occupied an eminent position among British teachers. The present volume, edited by Donald Francis Tovey, was left in pencil MS. at the tragic death of the musician in a motor accident in 1931. The various chapters summarizing Dunn's pianistic principles discuss the acoustics and mechanism of the piano, tone gradation, touch, the muscular elements of tone, weight and weight-release, legato and staccato, forearm rotation, conduct of the hand in general, the execution of passages, wrist undulation, double notes and chord playing. The text is clearly and precisely written and contains many musical illustrations. (London, Oxford University Press; New York, Carl Fischer, Inc.)

Contrapuntal Harmony for Beginners, by C. H. Kitson.

A set of studies in contrapuntal style compiled by a leading British theorist. Mr. Kitson's intention was that the book might be used in conjunction with courses in elementary harmony, according to a statement in his preface. He holds that a study of harmony must precede that of counterpoint, for practical reasons, but that the introduction to contrapuntal texture "may be deferred too long." The book is a highly concise treatment of his subject, consisting of less than a hundred pages. There are numerous musical illustrations. (London, Oxford University Press; New York, Carl Fischer, Inc.)

Novara: Prelude; Five Studies; Tuning the Temperament of Twelve Sounds in the Octave; A Reform in Musical Notation.

The Universidad Nacional de Mexico (faculty of music) issues this booklet with the avowed purpose of making better known the musical system of Augusto Novara. He has attracted some attention as a proponent of a new rotation. As holder of a fellowship from the Guggenheim Musical Foundation, he has made acoustical studies at the University of Iowa and elsewhere. The present brochure summarizes the contents of his forthcoming book, Music, which embodies the results of his research during this period.

It is impossible to present here all the features of Mr. Novara's proposals for adapting present-day instruments to the twelve-tone system, but one of them is that "the pitch of notes will be determined at the beginning of the staff by an index, for which Roman numerals are used." He also employs only the G clef, with the idea of simplifying musical scores. The publication takes up his system for tuning from a fixed note (generally middle C). The final section is devoted to five musical studies, the result of an harmonic development based on Mr. Novara's theory of the "fundamental scales" of music. The text is published in both Spanish and English. (Universidad Nacional de Mexico, Faculdad de Música, Mexico, D. F.)

Voice Instruction Book

Universal Song; a Voice-Culture Course in Three Volumes, by Frederick H. Haywood; Volume I (newly revised edition), including F. Sieber's eight-measure vocalises.

Mr. Haywood's manuals for singing, used for some years in his own teaching work, date from 1915-16 when the content of the volumes was presented as a course of lessons in a school for operatic training in New York. According to the author's foreword: "In this revision . . . . the exercises and the sequence of lessons remain, with few exceptions, the same as in former editions. . . . The lessons are short and each contains but one new subject. The presentation of a large number of unnecessary exercises has been avoided. It has been proved that a thorough understanding of the fundamentals of artistic tone-production can be acquired by the expedient use of a few vocal exercises that inevitably produce and establish the correct fundamental condition of the organ of sound, as well as a perfect coördination of the larger muscles of the vocal mechanism." The first volume contains twenty short lessons, on such subjects as breathing, articulation (descending, ascending and level exercises), breathing (staccato exercise), tone reinforcement, study of vowel forms (comprising the largest and most important part of the book) and vocal consonants. The exercises, written in musical notation with specially selected vowel and consonant sequences, are an especially original and valuable contribution. (G. Schirmer, Inc., New York.)

Songs

I Thought of You; words by J. Will Callahan; music by Gustav Klemm.

A song of sentiment by an American composer whose ballads are usually marked by lyricism and direct popular appeal. The poem in this case is conventional, both in thought and imagery, and one misses the note of deep feeling that might have made impressive the plaint of the singer, who "worshipped from afar" but found his hopes disappointed. "Till life is through I'll think of you" is the closing couplet of the song, which the composer has set to eminently tuneful measures mounting to a final climax. Two versions are available, in E flat (range, C to E flat) and G (range, E to G). (Boosey & Co., New York.)

Day-dreams; words and music by Cass Freeborn.

Introduced by chime effects in the piano, the melody of this song is fetching and marked by lilting rhythm. It can hardly be said that the setting of the words is particularly felicitous, however, as the composer, in order to accommodate his dance-like melodic pattern, accents "drowsy," "hazy" and other similar words on the last syllable. The insinuating tune does much to redeem the sentimentality of the text, nevertheless. Published in C (A to E) and E flat (C to G). (Boosey & Co., New York.)

Music of the Night Wind; song with piano accompaniment; words and music by Nicholas Engel Fisher.

In the Broadway ballad style, both words and music are evidently designed to strike the popular fancy. The text is marked by appeals to sentiment of a rather banal sort, and the tune, though pleasant and containing interesting modulations, is not especially original. For medium voice, in E flat, the range being from D to G. (Carl Fischer, Inc., New York.)

Polka Dot, polka for voice and piano; words by S. Chorny, English version by Sana Mouromseff; music by Constantin Shvedoff.

A spirited Russian polka of the type made familiar in such entertainments as the Chauve Souris, this number has been provided with a rather pedestrian English version. The original Russian is given in addition to the English. It is dedicated to Nina Koshetz, and would be an excellent *genre* piece for an artist of arch personality with a style of musical verve. The present version is for high voice (in A flat); range, C to A flat. (Carl Fischer, Inc., New York.)

Laughing Cavalier; words by Helen Taylor; music by Wilfrid Sanderson.

Remembering You; words by Dena Tempest; music by Wilfrid Sanderson.

The prolific Mr. Sanderson here adds two more well-made songs to his list of compositions. Laughing Cavalier is a lilting *bravura* number marked *pomposo*, and is to be sung with a flourish and perhaps also a touch of mischief, as it taunts the adventurer with being out of date in this practical age. Melodically, it is strongly marked, with a suggestion of Spanish rhythm both in the voice part and the accompaniment. There is a smashing climax that demands a dash of theatrical style to "put across." Published in G minor (range, low G to D), and B flat minor (range, B flat to F.)

Remembering You is a simpler and more deeply felt number in the ballad style. Though not distinguished thematically, the melody reflects the sentiment of the sincere and unpretentious words aptly by means of short pithy phrases that allow the meaning of each line to reach the auditor. The poignancy of the words would conceivably have a profound effect on an audience. The last note is a sustained one, certain to make its effect. Published in D flat (range, B flat to F), and F (range, D to A). (Both are published by Boosey & Co., Inc., New York.)

Modern Vocal and Piano Music

Five Compositions by Ray Green.

The April issue of the quarterly New Music contains five works in various forms by Ray Green. This young American composer was born in Cavendish, Mo., in 1908 and since 1921 has lived in California. He has studied at the San Francisco Conservatory under Ernest Bloch and Albert Elkus, and also at the University of California. His original manner is exemplified in two madrigals, a sonatina for piano, and two songs. In the first category are Hey Nonny No, to an anonymous poem, which hymns the joys of lusty living in a style marked "lightly, very foolishly and gay," and Sea Charm, a setting of nostalgic verses by Langston Hughes. The first is for four mixed voices, the second (a quieter and more atmospheric number) for two tenors, baritone and bass. The songs, Fog and Summer Grass, are settings of Carl Sandburg poems, extremely brief, rhythmically complex and not too grateful in vocal line. The sonatina has three short sections, the first stripping the sonata form down to its merest essentials, the second marked "slowly, with marchlike pulse" and the last a chattering *vivace*, ending in a coda which reverts to the syncopated theme of the introduction. All Mr. Green's music is in whole or part atonal, although the madrigals follow the formal development scheme of old music in this form. (New Music Edition, San Francisco, Cal.)

For Male Chorus

The Flight of the Bumble-Bee, from Tsar Saltan by Rimsky-Korsakoff; arranged for four-part chorus of men's voices, with flute and piano accompaniment, by Harvey Enders.

This celebrated, descriptive interlude has been utilized for almost every instrument and now finds a new choral dress, with words by Mr. Enders, the arranger. The characteristic chromatic runs are assigned to the hard-working flutist, but there is also a four-hand piano accompaniment published by the same firm as a substitute. The vocal parts are most attractive, the various voices in pairs being given the words and at other times an eloquent series of buzzes which (ad lib.) may be intoned through tissue covered combs. Arranged for and dedicated to the Mendelssohn Glee Club of New York. (G. Schirmer, Inc., New York.)

Crossing the Bar, for four-part chorus of men's voices, unaccompanied; by Laurence Bolton.

Tennyson's familiar devotional verses are supplied with a new setting of sober character, attractively sonorous and in plain four-part harmony throughout. The melody is carried mainly by the first bass. Although published as a secular composition, it is also eminently fitted for church use. The number, which has been sung by the Bel Canto Quartet, bears a dedication to Herbert James Wrightson. (G. Schirmer, Inc., New York.)

Giannina Mia from The Firefly by Rudolf Friml; arranged for four-part chorus of men's voices, with piano accompaniment, by Wallingford Riegger.

This old favorite of light opera sopranos has a dashing melodic quality somewhat similar to Italian popular folk-songs. Otto Harbach's text, of ardent romanticism though somewhat banal literary sense, invites the fair one to a gondola ride "on the yellow tide" and promises such delights as a crown fashioned from moon-beams. Rather more brilliant in tonal contrast is a setting by the same arranger for four-part mixed chorus. (G. Schirmer, Inc., New York.)

(*Continued on page 32*)

GÖTA LJUNGBERG
SOPRANO
METROPOLITAN OPERA COMPANY

"The audience was privileged to hear Mme. Ljungberg's voice in all the richness and fullness of its dramatic power."
—*Trenton (N. J.) Evening Times*

NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York George Engles, Director

It is natural to think of men of musical achievement as artists. But Theodore Steinway was also a scientist, and his greatest contributions to the beauty of the piano rest firmly upon a scientific basis.

He was an engineer, a mathematician, a metallurgist—all that he might give to the Steinway a richer, more colorful tone. His study of acoustics led him to the bent, continuous rim of the Steinway (a vital factor in Steinway resonance). His knowledge of mathematics brought the simplified and improved action, later to be known as the Steinway Action. His research among metals developed a new alloy which gave to his string-frame what no string-frame had ever had before, namely, vibrations so low in pitch as to possess valuable musical qualities (important, because of the sympathetic vibration of the plate with the sound board).

Today, every bar of pig iron used in a Steinway is ordered to Steinway's own analysis—a procedure typical of every other step in the building of a Steinway.

Is it worth while to build a piano so arduously, so meticulously? The answer lies in the list of virtuosi (and composers) who have chosen the Steinway for their work . . . Wagner, Liszt, Rachmaninoff, Paderewski, Hofmann, Gershwin, Stravinsky, and many, many others.

Steinway prices are low—extremely low—just now. In Greater New York, a new Steinway can be obtained only from Steinway & Sons, 109 West 57th Street, New York City.

Steinway
THE INSTRUMENT OF THE IMMORTALS

ROBERT GOLDSAND
Viennese Pianist
Management: Haensel & Jones,
113 West 57th St. New York

ERICA MORINI
Master Violinist
Management: Richard Copley,
113 West 57th St., New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

EDWARD JOHNSON
TENOR—METROPOLITAN OPERA
Management: Metropolitan Musical Bureau,
113 West 57th St., New York

SIDNEY BEER
ENGLISH CONDUCTOR
LONDON ENGLAND

Göta LJUNGBERG
Soprano—Metropolitan Opera
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

LEON GOOSSENS
SOLO OBOIST
LONDON ENGLAND

EUGENE GOOSSENS
CONDUCTOR
The Cincinnati Symphony Orchestra

Stell Silvio
ANDERSEN and SCIONTI
(2 Pianos)
NBC ARTISTS SERVICE, 30 Rockefeller Plaza, N. Y.

CATERINA JARBORO
Concert Soprano
Exclusive Direction: Philadelphia Mgt. & Concert Bureau
529 South 19th St., Philadelphia, Pa.

HANS KINDLER
CONDUCTOR
NATIONAL SYMPHONY ORCHESTRA
Washington, D. C.

HALL JOHNSON NEGRO CHOIR
Address Wm. C. Gassner, Steinway Hall, N. Y.
or Haensel & Jones, 113 West 57th St., N. Y.

ISIDOR ACHRON
PIANO STUDIO
Apply Secretary, 45 West 81st St., New York
Tel. ENdicott 2-9200

ESTELLE LIEBLING
SOPRANO
Studio: 145 West 55th St., New York
Telephone CIrcle 7-1787

ENRICO ROSATI
VOCAL PEDAGOGUE
24 W. 59th St., N. Y. C. Tel. PLaza 3-2875

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

The CURTIS INSTITUTE of Music
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

NEW YORK SCHOOL OF VOCAL ART
Carnegie Hall, New York City

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

REAL ART RECORDING CO.
VELVETONE—HOME RECORDING
Steinway Hall, N. Y. CIrcle 7-2916
444 E. 41st St., Paterson, N. J. Sherwood 2-3843

BUY IN YOUR HOME TOWN
When You Want
Anything in Music
REMEMBER YOUR HOME DEALER

Press Comments

(*Continued from page 27*)

praise must be given the performance of the various ensemble numbers in which the opera abounds. A company which could thus so successfully revive Robin Hood and so agreeably recall to many of us melodies we have known and loved since childhood, might well present other comic operas of an older day, which, if dated in one or another respect, have yet a musical freshness and vitality that most contemporary operettas sadly lack."

The Boston Traveler: "By now persons connected with music have come to realize that anything seriously attempted by Arthur Fiedler is fairly certain to be of good quality. That fact was again evident last night as he skillfully coördinated orchestra and singers and did much to make the presentation run smoothly. Even to the most casual of the persons listening it must have been apparent that no ordinary musicians were bringing fresh life to the De Koven melodies. The brilliancy of the instrumental colorings, and clear cut phrasing of the tunes, all marked the players as being of symphony calibre. For the rest, the chorus gave every indication of having been conscientiously trained. They knew the score and sang with gusto and evident enjoyment."

The Christian Science Monitor: "At Jordan Hall, last night, the Boston Light Opera Company presented the first of two performances of Reginald De Koven's Robin Hood, with a small contingent of Boston Symphony players in the orchestra pit and Arthur Fiedler as conductor. An admirably routined and versatile chorus sang and danced with equal skill and, as peasants, tinkers, outlaws, milkmaids and bridesmaids, graced most acceptably a variety of costumes. The orchestra did its share valiantly, and Mr. Fiedler, brought to the stage at the close, shared deservedly in the general applause."

The Boston Globe: "Individual performances need not be inspired, if the whole company functions as whole-heartedly and as capably as they did last night. The first basis for the completely successful performance was Mr. Fiedler's solid orchestral background. Neither in cast nor orchestra were any rough or slighted portions in evidence."

GERTRUDE KAPPEL

Gertrude Kappel, soprano, of the Metropolitan Opera, was one of the soloists in the Wagnerian program which closed the season of the New York Philharmonic-Symphony Orchestra. Toscanini conducted. W. J. Henderson wrote in the New York Sun: "The singers were Mme. Gertrude Kappel and Paul Althouse of the Metropolitan. Their scene went with splendid vigor and warmth. Both sang well.

"In the Immolation Scene Mme. Kappel sang with great fervor and with a plenitude of voice which enabled her to hold her own amid the successive waves of the orchestral ocean. Her delivery of the tremendous phrases ending with Selig gilt dir mein Gruss—the last words of Brünnhilde—was most eloquent. One heard the utterance goddess raised to the nobler heights of womanhood and portrayed by Wagner in music of divine majesty softened by human emotion. After the performance Mr. Toscanini, Mme. Kappel and the orchestra were applauded and cheered for several minutes."

The New York World-Telegram: "Mme. Kappel poured forth a veritable flood of golden tones." The same paper carried the headline: "A Truimph for Mme. Kappel."

The Herald Tribune said that she sang "at her eloquent best." The Times: "Mme. Kappel sang the Immolation Scene with a grasp and synthesis and an ennobling eloquence which must place this among her best performances."

The Brooklyn Daily Eagle: "One thought yesterday at the conclusion of the Immolation Scene from Die Götterdämmerung, how to be envied were Mme. Kappel and Mr. Toscanini—for they had together, and with the aid of an unsurpassed orchestra, accomplished the inconceivable; a projection of one of Wagner's supreme creations which answered every requirement of the imagination dwelling upon this music with wonder and bafflement and the despairing feeling that what Wagner has written here lies beyond the power of human agency to master."

ANDRE BURDINO

"Criticism is disarmed," reported La Gazette de Liège, France, "when Burdino sings. One listens, looks, and admires. It is a sensation that baffles analysis. He incarnates the rôle of Romeo as one whose purpose it is to charm. He does not seek to please: he is charming." "Burdino," wrote La Wallonie, also with reference to the tenor's singing at the Royal Opera, of Liège, "was as beautiful a Romeo as he had recently been an ideal Werther." La Meuse said: "The end of the season approaches, and the critic, having exhausted the vocabulary of praise, would like to collect it all into one, and hand it to Mme. Ysaye (Juliette) and Burdino (Romeo). Burdino sang the famous Cavatina as one but rarely has the joy to hear it."

ELEANOR STEELE AND HALL CLOVIS

Eleanore Steele and Hall Clovis are in Europe fulfilling concert engagements. After their Milan appearance, the Corriere della Sera said: "Eleanor Steele, soprano, and the tenor, Hall Clovis, interpreted a concert program with refined art and an exquisite sense of style, passing with dexterous facility from Scarlatti to R. Strauss, from Schubert to Debussy, from Donizetti to J. Rogers. Particularly applauded were the duets, executed with that smiling nonchalance customary to duettists of the light lyric stage (both artists are members of the Opera Comique in New York), but with an elegance and refinement quite unusual. A spirited aria by Blangini Per valli e per boschi, sung in Italian, had to be repeated amid lively applause."

In Florence, following their concert at the Lyceum, La Nazione carried: "Miss Steele, who displayed a well trained, resonant voice of wide range and good timbre, sang with good expression and taste a great variety of numbers by old and modern composers—Italian and foreign. In the same manner, the tenor performed his numbers with gracefulness and refinement. But the major attraction of the concert was the duet numbers which the two skillful artists executed with intelligent interpretation and perfect blending of their respective voices, to the great delight of the vast audience."

Il Popolo of Trieste: "The two German artists (for I judge them to be such because of their pronunciation, despite their English names) have a particular grace in rendering this type of music, and became even more attractive not only because of their vocal gifts but especially because of the temperate yet very appropriate facial expressions with which they accompany their singing. This is to be especially commended in Hall Clovis, who knows how to avail himself of his harmonious and sweetly timbered voice as well as of his sprightly temperament in addition to which he also knows how to use accents of ardent passion. Miss Steele was equally appreciated because of her soft voice which she adapts to all the exigencies of her songs. But the major distinction of both concert artists lies in their eminent musicianship which enables them to render every bar of the music with the right effect."

Il Piccolo, Trieste: "The soprano Eleanor Steele and the tenor Hall Clovis won a tremendous success last night at the Artistic Club. above all because both are singers of fine education, with lovely voices, and again because in the prime of their youth, they presented an attractive sight to the eyes of the audience."

JOSEF WISSOW

Josef Wissow, pianist, was soloist at the recent concert given by the Symphony Club of Philadelphia to celebrate its twenty-fifth anniversary. The event took place in the Academy of Music.

The Philadelphia Evening Bulletin said: "The soloist, Josef Wissow, a master of consummate dexterity in pianistics, played the great Mendelssohn concerto (the first, in G minor, op. 25), with effortless style and fluidity of tone. Ably supported by the orchestra, the soloist, particularly in the scherzo movement, exploited the Mendelssohn idiom, the bravura and sometimes flamboyant exuberance with brilliance. The beautiful andante demonstrated a fine legato."

The Daily News: "Josef Wissow, pianist, appeared as the soloist. More than 500 persons were unable to gain admittance to the concert hall, which was filled to capacity. Wissow is no novice. He knows the intricacies of the keyboard and has mastered his technic."

The Evening Ledger: "His performance could scarcely have been improved upon in any detail. His technic was excellent and he played the difficult concerto apparently with the greatest ease, the passage work with which the composition abounds being performed with the utmost fluency. In addition, his feeling for rhythm was perfect, his tone beautiful and his interpretation, especially in the exquisite slow movement, was sympathetic and understanding."

NEVADA VAN DER VEER

Following the recent appearance of Nevada Van der Veer in Sunbury, Pa., the Sunbury Item carried: "The Inflammatus is usually the highlight of each Stabat Mater. Dvorak's Inflammatus is no exception and this solo was sung by Nevada Van der Veer. Mme. Van der Veer has earned the title America's greatest contralto in the symphonic and oratorio field. After hearing her sing the Inflammatus we can understand her claim to this title. Everything that tends to make a good singer is at her command. Along with the admiration her singing evokes, Mme. Van der Veer inspires a feeling of confidence and ease in her listeners."

ALFRED BOYCE

Alfred Boyce is conductor of both the Amphion Glee Club of Bergen County, N. J., and the Nyack, N. Y., Morning Music Club.

(*Continued on page 32*)

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

Caroline
HUDSON-ALEXANDER
Soprano
1419 Steinway Bldg., 113 W. 57th St., New York

MARIO CHAMLEE
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza New York

HENRI DEERING
PIANIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

EMY-LOU **BIEDENHARN**
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

SANDOR HARMATI
Conductor Westchester Music Festival,
County Center, White Plains, New York

GUIOMAR NOVAES
In America from October 20, 1934 to February 1, 1935
Management: Haensel & Jones,
113 West 57th Street, New York

BUDAPEST STRING QUARTET
In America—Season 1934-35
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

MARTHA BAIRD
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

SIR **HAMILTON HARTY**
CONDUCTOR LONDON SYMPHONY ORCHESTRA
Management: RICHARD COPLEY,
113 West 57th Street New York

HAROLD SAMUEL
ENGLISH PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

NOËL EADIE
Coloratura Soprano
Management: Charles L. Wagner, Inc.
511 Fifth Ave., New York

HELEN TESCHNER TAS
VIOLINIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

NADIA REISENBERG
Pianist
Concert Management Arthur Judson, Inc.,
113 West 57th Street, New York

EIDÉ NORÉNA
Soprano Metropolitan Opera
Management NBC Artists Service,
30 Rockefeller Plaza, New York

FREDERICK JAGEL
TENOR METROPOLITAN OPERA
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

BRUCE SIMONDS
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

WALTER LOUDON
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street, New York

WINIFRED CHRISTIE
and the MOOR DOUBLE KEYBOARD PIANO
Address: Ruth Swarthout, Auditorium Hotel, Chicago, Ill.

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

JEAN TENNYSON
SOPRANO
Address: 1416 Steinway Building,
113 West 57th Street, New York

QUINTO MAGANINI
Conductor Maganini Chamber Symphony
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

EMANUEL FEUERMANN
AUSTRIAN CELLIST
Management NBC Artists Service,
30 Rockefeller Plaza, New York

The SACERDOTE studios
Voice Culture
Address: 500-B Fine Arts Building, Chicago, Ill.

GORODNITZKI
PIANIST
Management: NBC Artists Service,
30 Rockefeller Plaza New York

Publications

(*Continued from page* 30)

For Band

The Silver Cord, overture by Charles O'Neill.

A vigorous, melodious and well-written overture, which requires a little over seven minutes for an ordinary performance. It is suitable for advanced school ensembles and also for professional organizations. The music is published both for full band, and for symphonic band (for contest use). A conductor's full score is issued separately, and also with each of these editions. (G. Schirmer, Inc., New York.)

Musicians' Record Book

Musicians' Pupil Record; a Handy Account Book of Appointments and Lessons for Teachers; by Arthur M. Perry.

A blank book, now in its fifth edition, which provides an ideal simplified record of accounts for the teacher. It is compact, light and flexible and may be carried in an overcoat pocket. There is a section marked "appointments," with the pupils' names, the days of week and number of hours' instruction for each, with a reference to a later page on which the music and supplies used for pupils may be entered and the cost of these items. There are pages for memoranda, and records of appointments, as well as calendars for the years 1933-1937, inclusive. (G. Schirmer, Inc., New York.)

Press Comments

(*Continued from page* 31)

The two societies joined in a closing concert in Hackensack, N. J., on April 27. The mixed chorus of eighty singers "gave a good account of itself, and received enthusiastic approval," according to the Bergen Evening Record. Rubinstein's Seraphic Song, with contralto solo by Grace LaMar, "was given with excellent effect," said this journal. "The Amphion Club was notable for its fine balance, precision and unanimity," the same report continued.

CARA VERSON

Cara Verson's recital of modern piano music in Milan brought the following press comment: "Before a select audience, the valiant pianist, Cara Verson, of Chicago, interpreted last Thursday at the Lyceum with great technical and interpretative power the music of Malipiero, Bartok, Falla, Prokofieff and other moderns. She responded to repeated applause with several encores," stated the Ambrosiano of April 7, which added further, "The artist was guest of honor at a tea after the program. Among those present were Princess Belgio corsa d'Este, president of the Lyceum, and Signora Dogliatti Frati, chairman of the Section of Foreign Relations; Consul General Smith of the U. S. A.; the poet, Luigi Orsini, and many other important literary and artistic personalities."

According to Il Secolo La Sera, "Cara Verson gave the concert previously announced in the Lyceum, under the auspices of the Section on International Relations. Among the large and select audience could be seen the most important personalities of the American colony, among them Consul General Smith, of the U. S. A. Signora Dogliatti Frati, chairman of that section, introduced the artist to the audience, and she experienced the opportunity of introducing a well-known American artist who played the most modern twentieth century music. Cara Verson had a most brilliant success due to the spontaneity and loveliness of her interpretations. She responded to encores of the modern music which she interprets in a superlative degree."

THE PASQUIER TRIO

The Pasquier Trio gave a concert in Grotrian Hall, London, playing the Beethoven C minor, Schubert B flat, and Jean Cras trios. "Marvelous ensemble," headlined the report in the Daily Telegraph of their appearance, the article then going on to say: "Those very delicate shades of tone and color, those exceedingly elastic rhythms are characteristic of the modern style. If in this Jean, Pierre and Etienne Pasquier resemble other combinations of chamber music players, their ensemble is unique rather than rare. One had the impression that they thought alike, looked at music from the same standpoint, and that the marvelous unanimity of their interpretation of Beethoven, Schubert and Jean Cras was not the result of arrangements and adjustments, but the natural and inevitable consequence of absolutely similar temperaments. It follows, as a matter of course, that their playing gave great pleasure. In Beethoven's C minor trio, in particular, they brought to light the inherent greatness of the music in a way that surprised those who believe in the quartets and the symphonies."

"It was a great pleasure to hear the stylish playing and admirable ensemble of the Pasquier Trio," wrote the Morning Post. "These players," that paper further declared, "are extremely capable, and their performance of Beethoven's C minor trio left little to be desired for precision and fluency. The balance of tone between the three instruments was evenly held throughout. In the slow movement the tone was beautifully blended, while in the scherzo the rhythm was orderly without being rigid, and the attack mordant without any loss of gracefulness."

ANNA KASKAS

Anna Kaskas, a pupil of Enrico Rosati of New York, was guest soloist at the recent second annual concert of the Choral Club of the Southern New England Telephone Company, held in the Avery Memorial Auditorium, Hartford, Conn. The Hartford Times said: "Miss Kaskas disclosed a well trained mezzo-soprano voice of splendid tonal qualifications, and also showed unusual charm of personality. Her Saint-Saëns aria was given with purity of diction and fine dramatic contrasts."

ROBERT BETTS

Robert Betts, tenor, sang in the Beethoven ninth symphony with the Philadelphia Orchestra under Stokowski in Philadelphia on April 27. The Philadelphia Inquirer said: Excellent work in the concluding or choral movement was done by the various soloists." The Philadelphia Evening Bulletin: "Betts proved efficient in the solo tenor part." The Philadelphia Evening Public Ledger: "The soloists did magnificent work both individually and collectively, the voices balancing and blending well in the ensembles and showing beautiful quality in the solo passages."

MYRA HESS

Myra Hess, English pianist, recently concluded another coast-to-coast American tour. Some of the press comments of her season here are given. The New York Times' report of her appearance as soloist with the New York Philharmonic carried the heading: "Pianist's Performance with Philharmonic Is Highlight of Evening's Program." And the article said: "She played superbly."

The New York Herald Tribune: "It is a pleasure and a privilege of an extraordinary kind that Miss Hess' playing affords. There are splendors and immensities in her playing. One would like to speak at length of Miss Hess' consummate playing of the music of Bach that stood upon her program—especially of the manner in which she delivered the wonderful slow movement of the Italian concerto, with its rich and delicate unfolding of Bach's rhapsodic melody, and of the superb exhilaration with which she made the finale irresistible. But it must suffice to say merely that such performances as these discourage praise."

The Boston Herald: "No pianist who has been heard this year has been more thoroughly satisfying; few have come near her achievements. Yesterday's recital was a triumph for Miss Hess. Come soon again, Miss Hess!" The Boston Evening Transcript: "There is no pianist before the public today who is more admired, more beloved, than Myra Hess."

The Hartford (Conn.) Times: "Miss Hess is a truly great artist."

The Baltimore (Md.) Evening Sun: "No speedier or more complete conquest than that made by Myra Hess has been achieved by any recitalist here for several years."

The Buffalo (N. Y.) Times: "When she appeared before a large audience last evening she received royal welcome, and the fervid enthusiasm did not abate throughout the evening."

The Toronto (Can.) Globe: "Eaton Auditorium was crowded with an audience gathered to do homage to Myra Hess, greatest of women pianists." The Toronto Saturday Night: "The recital Miss Hess gave cast a spell over her audience; the spell of beautiful music played with almost uncanny insight and a complete knowledge of and reverence for the composers' intentions."

The Los Angeles (Cal.) Illustrated Daily News: "Myra Hess is the soul-poet of the piano."

San Francisco (Cal.) Chronicle: "Her supreme triumph in the sonata was the Retrospect. Her performance seemed to conceive a soul in thought, a soul in protest, a soul in resignation. The music was perfectly formed. Its perfection realized the kind of experience for which art is cherished: a communion with self and with mystery, a discovery intangible but more real than what is tangible." San Francisco Examiner: "A recital by Myra Hess is a spiritual experience as well as an artistic pleasure. It was beautiful playing and I question whether any artist of our day could better it."

The Cleveland (O.) Press: "For years this reviewer has preached the glory of this woman's finely tempered playing. With her a pianistic performance becomes a high mission—a sincere and lofty desire to present the greatest examples of piano literature without thought of virtuoso display."

The Arizona Daily Star of Tucson, Ariz.: "The splendor, completeness and beauty of Myra Hess' concert swept Tucson to the feet of that English pianist. She is of the truly great. Miss Hess belongs among the immortal pianists."

MARGARET HALSTEAD

Margaret Halstead, soprano of the Metropolitan Opera, recently appeared as soloist with the Harrisburg (Pa.) Symphony Orchestra. The Morning Telegraph of Harrisburg said: "Miss Halstead chose two German numbers, Abscheulicher, wo eilst du hin? by Beethoven and the beloved Dich Theure Halle from Tannhäuser by Wagner. Her voice is superb, and entirely adequate to the tremendous demands made by those songs, not only in flexibility but in wide range. She brings mood and atmosphere into her songs, and at the end of each number was called again and again to the stage to acknowledge the enthusiastic applause accorded her."

The Patriot: "With a voice of unusual range Miss Halstead displayed a lower register characterized by contralto and depth and resonance, though preserving the clear, pure tones of the soprano. The two selections gave her ample opportunity to demonstrate both flexibility and power and each brought heavy applause."

The Harrisburg Telegraph: "Margaret Halstead was guest soloist for the concert. Possessed of a fine, large voice that filled the Forum to perfection, she scored a tremendous success and after her two numbers was repeatedly recalled to receive the applause of the enthusiastic audience. Her rich warm voice of superb range, power and color, was most fitting for these numbers, which she interpreted so magnificently."

The Evening News: "Miss Halstead, the guest artist, showed a voice of velvety smoothness and dramatic power."

NICHOLAS
KARLASH
Basso-Cantante
CONCERT—OPERA—RADIO
Pupils Accepted
381 Central Park West, New York
ACademy 2-3128

MADELEINE
KELTIE
SOPRANO
1415 Steinway Hall, New York, N. Y.

Russian Language *Cipher System*
CORRESPONDENCE COURSES
—PRIVATE INSTRUCTION
Special Simplified Courses for Singers
O. COLEMAN, c/o Musical Courier
113 West 57th Street, New York

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

Louise St. John WESTERVELT
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

LUCINDA
MUNROE
LYRIC SOPRANO
Exclusive Management
JESSIE B. HALL
Suite 610 Fine Arts Bldg., Chicago

RONALD
MURAT
Violinist-Composer
of the Faculty of
Juilliard School
200 W. 108th St., N. Y. C. ACad. 2-5294

Concert Organist
VIRGIL
FOX
"One of the truly great organists."
Management: Barnard R. Laberge
2 West 46th Street, New York City

CORNISH SCHOOL
DRAMA • MUSIC • DANCE • ART
SUMMER SESSION June 18—July 31, 1934
Roy Street at Harvard Ave., No. SEATTLE, WASH.

LUCILLE
LORELL
Mezzo-Soprano
SAN CARLO OPERA COMPANY
Address:
825 Orchestra Bldg, Chicago, Ill.

AUGUSTA
COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., N. Y. C.
Tel. CIrcle 7-1093

BERNARD
GABRIEL
CONCERT PIANIST AND TEACHER
160 W. 73rd St., New York City
TRafalgar 7-6700

HORTENSE
DRUMMOND
CONTRALTO
Chicago Grand
Opera Company
825 Orchestra Bldg. Chicago, Ill.

BUY IN YOUR HOME TOWN
When You Want
ANYTHING IN MUSIC
REMEMBER YOUR HOME DEALER

MADELENA
PALTENGI
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
ATHENAEUM CONCERT MGT.
113 West 57th Street, New York City

MARCELLA GEON
PIANIST—TEACHER OF PIANO AND VOICE—OPERALOGUES
Studio: 160 W. 73rd St., N. Y.
Tel. TRafalgar 7-6700

KATE S.
CHITTENDEN
PIANOFORTE
REPERTOIRE
APPRECIATION
230 West 59th St. Tel. CIrcle 7-5329

Mr. and Mrs. HENRY HOLDEN **HUSS**
Joint Recitals, Piano and Voice Specialists
Studio: 809 Steinway Bldg.
113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y.
Tel. MOtt Haven 9-0363

DOROTHY
HERMAN
LYRIC SOPRANO
Opera—Concerts
825 Orchestra Bldg. Chicago, Ill.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary, Carnegie Hall, New York City

ISADORE L.
BUCHHALTER
Piano Teacher
Fine Arts Building Chicago, Ill.

PIETRO A. YON
ORGANIST
Carnegie Hall. N. Y. C.
Tel. CIrcle 7-0951

CLARENCE
DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary.
412 Fifth Avenue, New York City

SAMUEL SHANKMAN
CELEBRATED AMERICAN CONCERT AND RADIO
PIANIST
TEACHER-ACCOMPANIST-COACH
Acclaimed at every appearance by the most sophisticated critics and concertgoers
Telephone DAyton 9-0487

EDWARD
COLLINS
Pianist
Composer
Conductor
503 Kimball Building Chicago, Ill.

MU PHI EPSILON
National Honorary Musical Sorority
NATIONAL CLUB HOUSE AND HEADQUARTERS
Telephone RIverside 9-9332 333 Central Park W. Apt. 33, New York
Home Environment for Music Students
EDNA M. WERDEHOFF, Mgr.
National President: DOROTHY PATON, 1911 Austin Ave., Ann Arbor, Mich.

ETTA HAMILTON MORRIS
President New York Federation of Music Clubs
102 PIERREPONT ST., BROOKLYN, N. Y.
Tel. MAin 4-6935

MILO LUCCA
Leading Operatic Baritone
Address 825 Orchestra Bldg., Chicago,, Ill.

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean
Oscar Wagner, Assistant Dean
120 Claremont Ave., New York City
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Music Education.
Catalog sent on request

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello
CARL, Piano
Address c/o Musical Courier
Steinway Bldg., N. Y.

MARGARET
ROBERTS
SOPRANO
Address: 1417 Steinway Hall, N. Y. C.

1934 *Special Summer Session*
Westminster Choir School
UNDER THE PERSONAL DIRECTION OF DR. JOHN FINLEY WILLIAMSON
SILVER BAY, N. Y., ON LAKE GEORGE August 1 to August 19, 1934
The final reheearsals of WESTMINSTER CHOIR, preparing for its Fall European tour, will be conducted by Dr. Williamson at Silver Bay during this Summer School period.
Address all inquiries to: WESTMINSTER CHOIR SCHOOL, PRINCETON, N. J.

MRS. GUY BUSH
Composer
Lecture-Recitals
158 S. Serrano Avenue
Los Angeles, Cal.

OBERLIN CONSERVATORY of MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

GEORGES
MIQUELLE
Cellist
Orchestra Hall Detroit, Mich.

TRINITY - PRINCIPLE PEDAGOGY
The only *Scientific Pedagogy* based on *Feeling*, and practically applied to *Music*.
Send for a PMB circular
EFFA ELLIS PERFIELD
103 East 86th Street
At Park Avenue New York City

BERTHA OTT

CONCERT MANAGEMENT

Suite 1615—59 East Van Buren Street, Chicago
Concerts and Recitals—Write for Information

ELSA
HOTTINGER

LEADING CONTRALTO

SAN CARLO OPERA COMPANY

ALMA
PETERSON

GEORGE ANSON
PIANO

School of Music

Illinois Wesleyan University
Bloomington, Ill.

ALMA
WITEK
VIOLINIST

Concerts and Recitals
Instruction
Faculty member, Academy of Allied Arts
Tel. SChuyler 4-1216 349 W. 86th St., N. Y.

MILDRED
DILLING
HARPIST

Management: Haensel & Jones,
Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y.
PLaza 3-8717

RUTH
RAY
Violinist

509 South Wabash Avenue, Chicago
Telephone Harrison 5930

Complete Training: Opera—Concert—Radio
Gerster-Gardini School of Singing
341 West 97th Street, New York City

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY
FREDERICK HAHN
President-Director

LEO ORNSTEIN
JOSEPH W. CLARKE
TOSCHA SEIDEL

Outstanding Musical Institution of Philadelphia
for the Past Sixty-Three Years

1617 Spruce Street Philadelphia, Pa.

UNIVERSITY OF MIAMI CONSERVATORY

BERTHA FOSTER, Director Miami, Florida
Write for catalog

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

JACQUES JOLAS, *Dean*
Faculty of Distinction—
All Branches of Music—
Degrees

For information address
E. J. Wotawa, Executive Sec'y.
720 S. Brook St. Louisville, Ky.

National School of Musical Education

EVA JACK, *Director* *Artistic Advisor*, LEE PATTISON

410 South Michigan Avenue, Chicago, Illinois

LAWRENCE COLLEGE
CONSERVATORY of MUSIC

APPLETON, WISCONSIN

Summer
Master Session
June 20—August 1

High School
Training Period
June 20—July 11

The Cleveland Institute of Music

ANNUAL SUMMER SCHOOL
JUNE 25 TO AUGUST 4
UNDER REGULAR FACULTY
Send for Summer Bulletin Outlining Courses and Fees

BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

V. COLOMBATI
Voice Placement—Coaching

Teacher of Josephine Lucchese, Emily Day, Nancy McCord, Hallie Stiles, Claire Alcee, etc.

145 West 80th St., New York
Phone SUsquehanna 7-7763

EDITH BIDEAU
NORMELLI
SOPRANO
Concert, Oratorio

Director of Music: Seabury-Western Theological Seminary (Episcopal)
PRIVATE VOICE STUDIO
1718 Sherman Ave., Evanston, Ill.

ALFRED BOYCE
Teacher of Singing

128 W. 59th St., New York
Tel. CIrcle 7-7290

Conductor Apollo Club, Brooklyn; Amphion Glee Club, Hackensack, N. J.; Morning Musical Club, Nyack, N. Y.

FREDERICK
SCHLIEDER
Creative Music Education

Studio: 27 West 72nd Street, New York
TRaf. 7-4200

OTTO LUENING
Composer—Conductor

2½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition

Address c/o Musical Courier,
113 W. 57th St., N. Y.

NICOLAS
GARAGUSI
SOLO VIOLINIST

RADIO STATION WMCA
1697 Broadway, New York City

NINA PICINI-MERSEREAU
Composer of Operas and Librettos, Songs and other works

473 Archer St., Freeport, L. I., N. Y.

GRACE MOORE
in Hollywood, about to cycle to a neighboring tennis court for her morning sport.

MORIZ ROSENTHAL and ANATOL RAPOPORT
abandon the keyboard for the chess board. (Photo by Willinger, Vienna.)

HAROLD L. BUTLER,
dean of the College of Fine Arts at Syracuse (N. Y.) University, announces that the annual scholarship competition for entering students will be held at the college on July 7. Five four-year scholarships are offered.

A MUSICAL THREESOME IN VIENNA.
Left to right, Anatol Rapoport, pianist, Paul Weingarten, Viennese pianist and pedagogue and Paul Breisach, conductor.

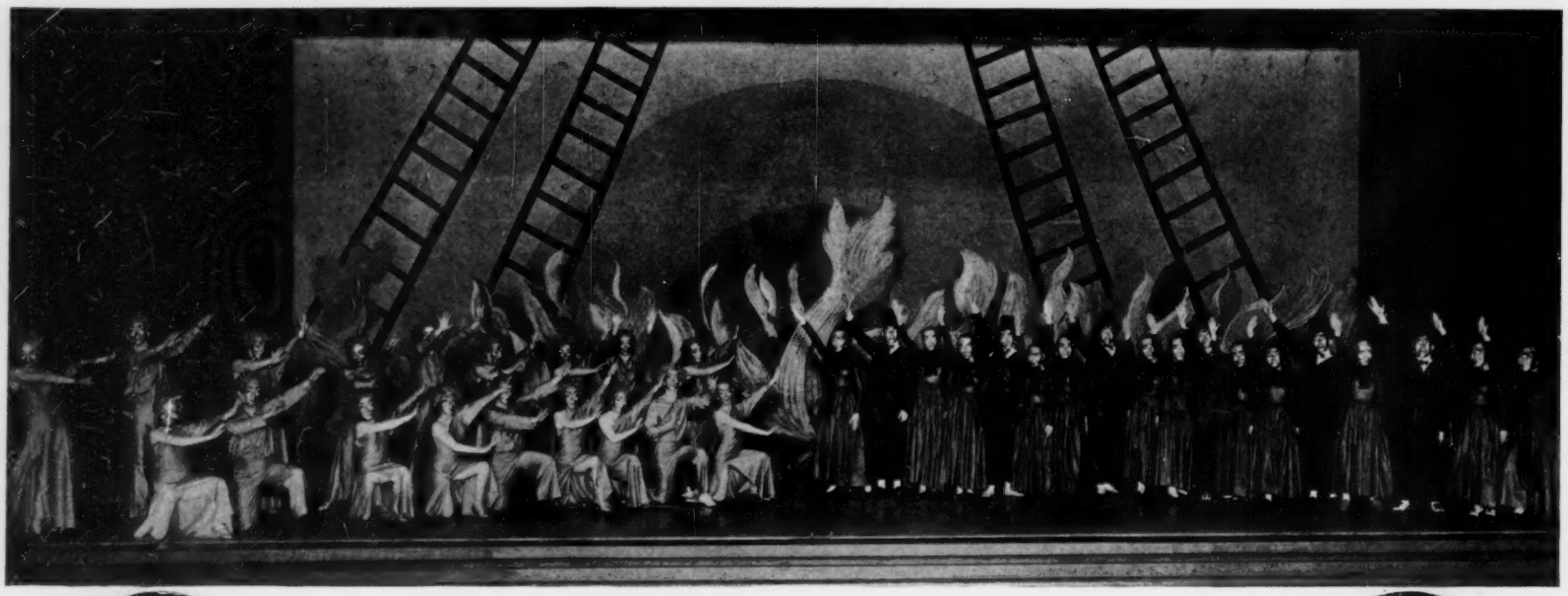
COLETTE D'ARVILLE and RALPH ERROLLE,
two of the featured artists at the recent White Breakfast of the Rubinstein Club, N.Y.

ADELAIDE AHRLING,
soprano, gave a recital in Chalif Hall, New York, on May 2.

OPENING NIGHT OF THE SAN CARLO OPERA ENGAGEMENT IN SAN FRANCISCO,
March 12. This was the beginning of a Western tour which extended to May 19, when the company ended its itinerary in Colorado Springs, Colo. Over two months ago Fortune Gallo took his company direct from New York to San Francisco. Since that time they have appeared in Los Angeles, Seattle, Vancouver, Salt Lake City, Denver and other centres, with an attendance of 250,000. (Photo by Gabriel Moulin.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music



Scenes From Two Ballets Given During the Fourth Annual Festival of American Music, Held at the

EASTMAN SCHOOL OF MUSIC

Rochester, N. Y., April 30, May 1, 2, 3, 4

(Above) SCENE FROM ANTHONY COMSTOCK, OR A PURITAN'S PROGRESS, BY MARTHA ALTER. (Left) MARTIN VOGT AS THE MEDICINE MAN IN SAHDJI. (Right) NATHAN EMANUEL AS ANTHONY COMSTOCK. (Below) SCENE FROM SAHDJI BY WILLIAM GRANT STILL. *(All photos by Paul W. Davis.)*